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L'amico del Principiante. Webbe
42 Vocal exercises — — Webbe

PIXELL (John) Songs. (author unknown). for contents see Card. "Anon [English Songs]

Savage

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4
CSAVAGE

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Six
EASY LESSONS
for the
Harpsichord,
or
PIANO FORTE.

Composed by

Jane Savage,

Organiſt of the Aſylum.

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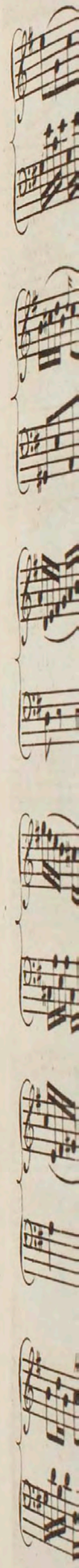
SONAT
I



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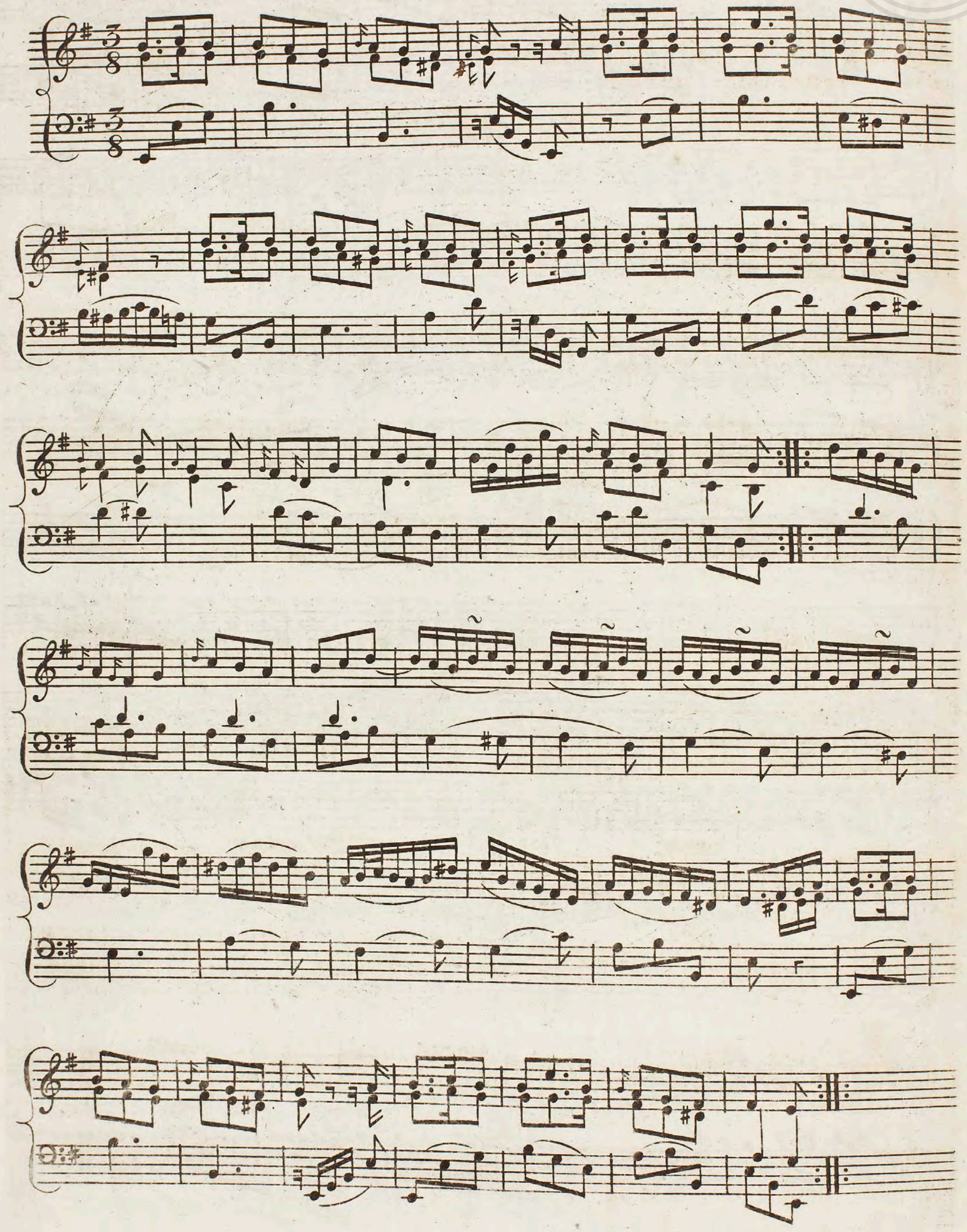
SONATA I

Moderato

Lento



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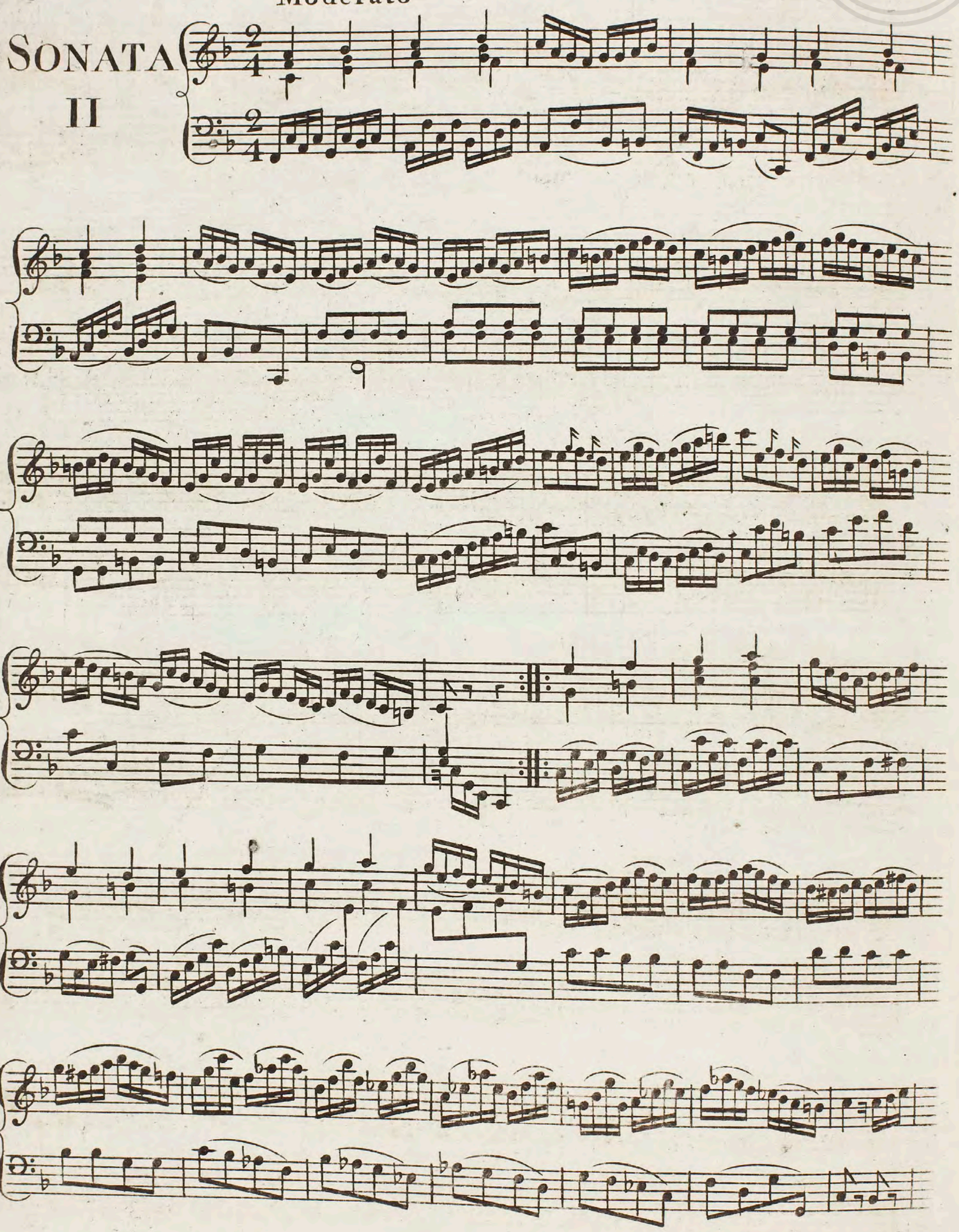
Rondo

Moderato

SONATA II

Moderato



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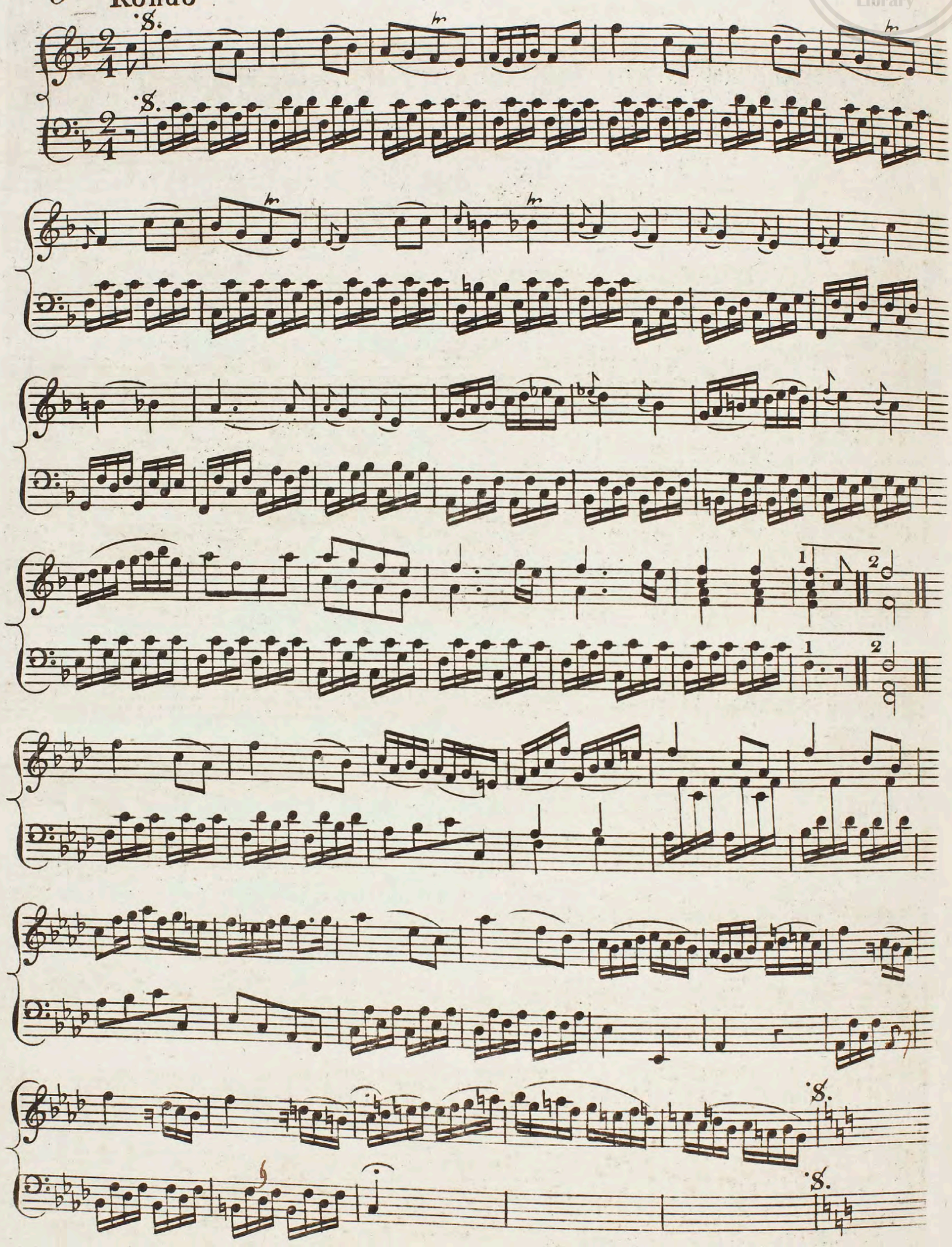
Minuet

Rondo



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SONATA III

Moderato

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Moderato

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Rondo

8.

8.

SONATA IV

Maestoso

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II

Rondo

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SONATA V

Moderato

Volti

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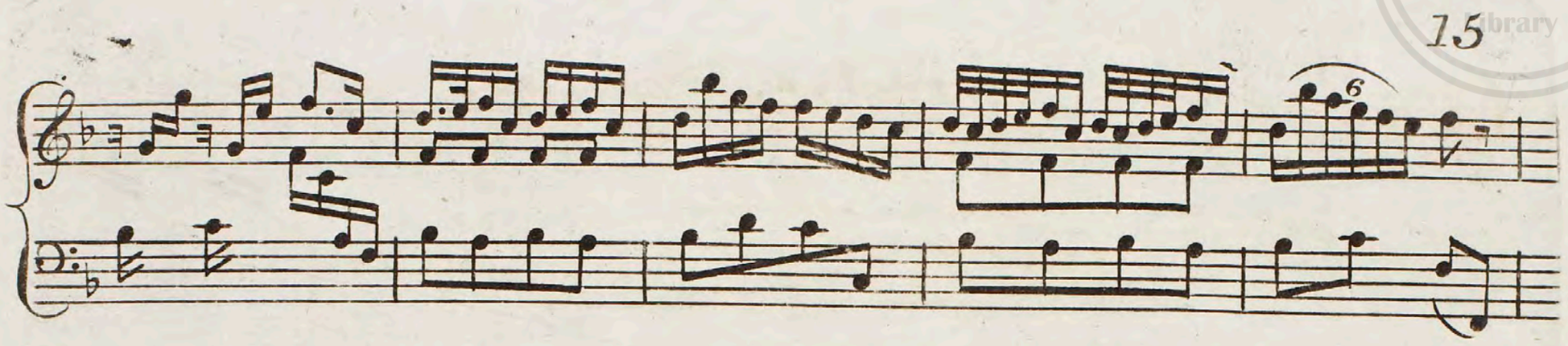
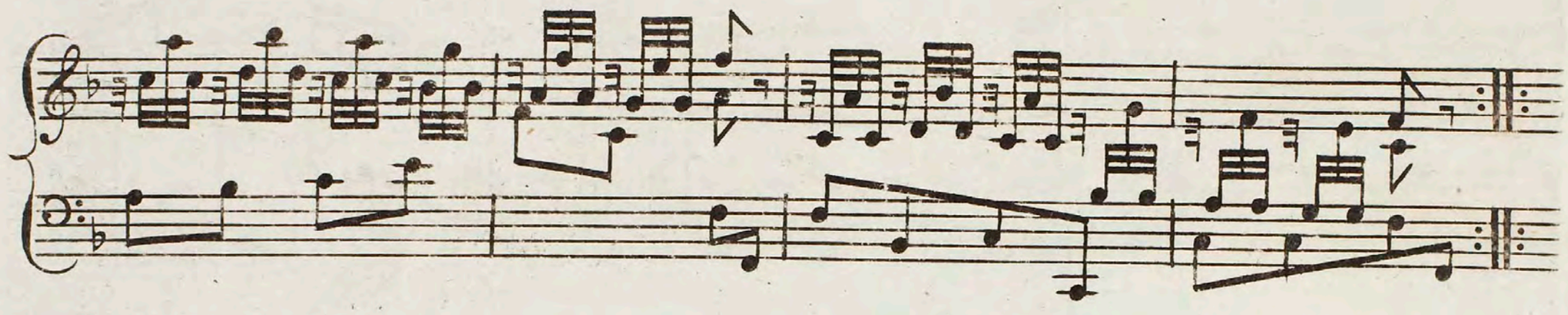
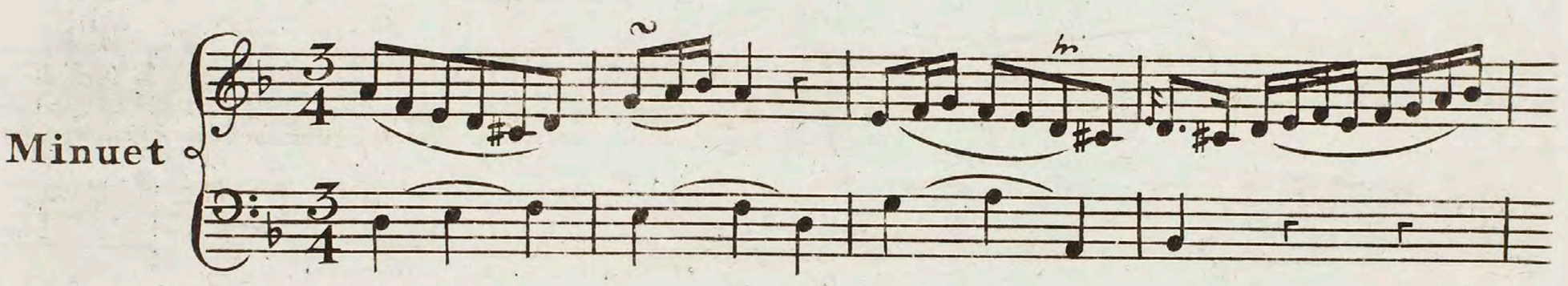
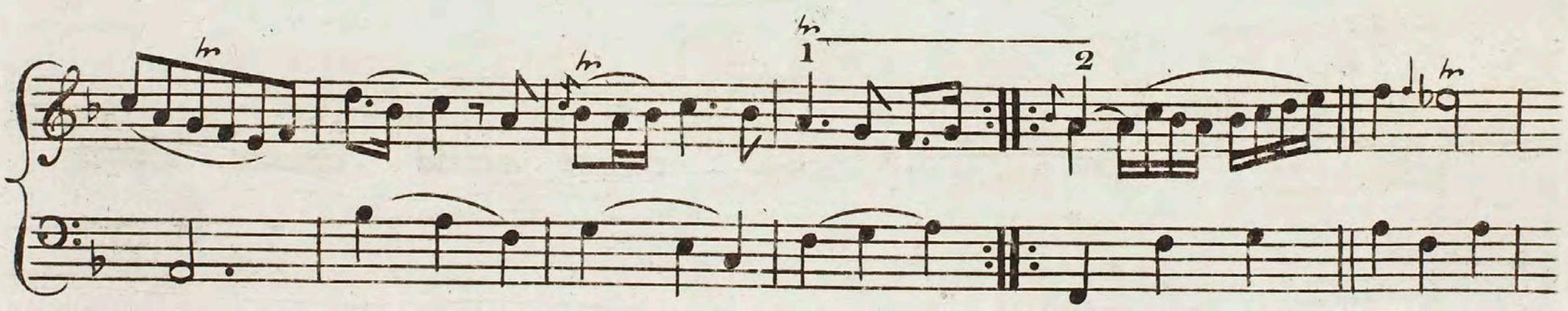
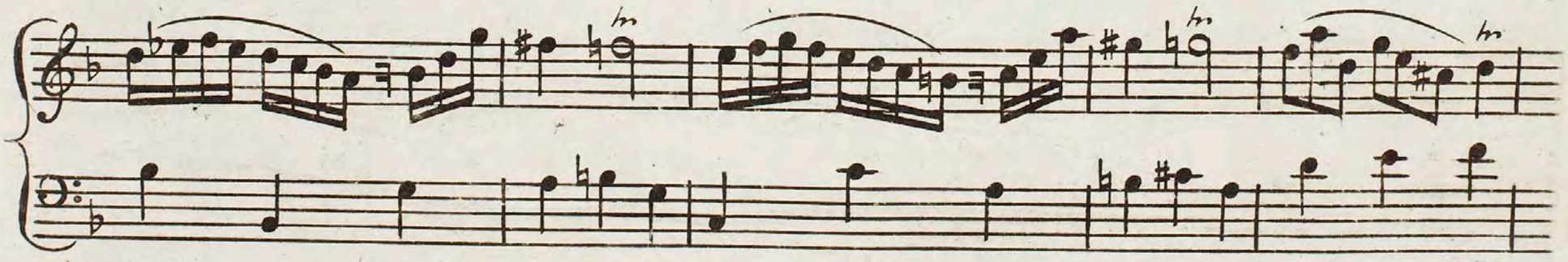


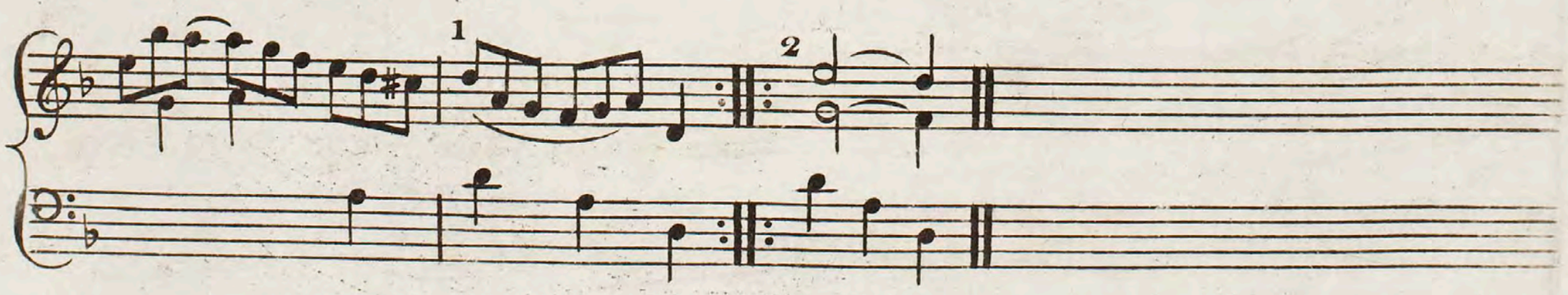


Minuet









Vivace

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SONATA VI

Maeſtoſo

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Minuet

Allegro

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Fine

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or

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J.S.

[c.1790]

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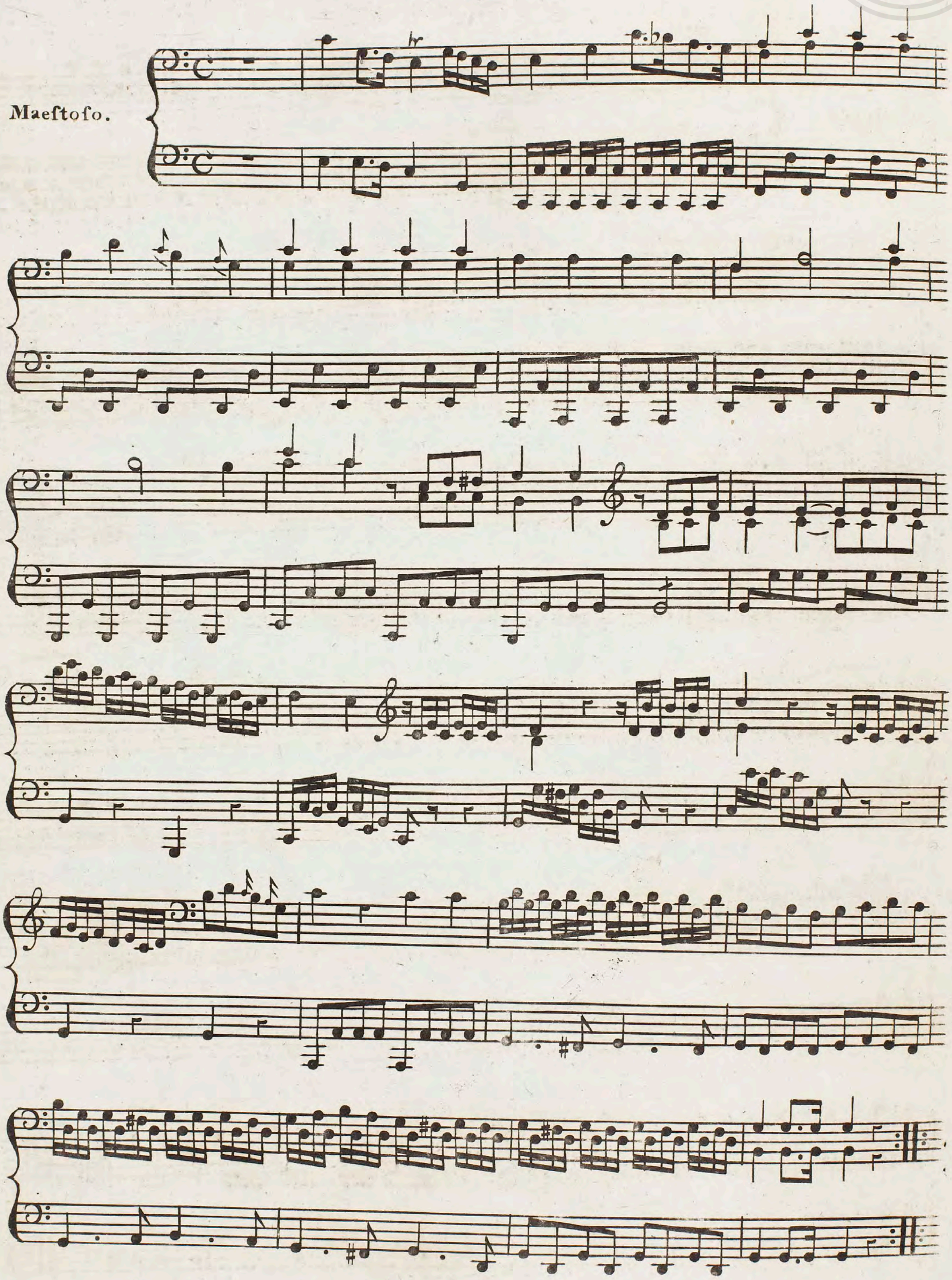
SECONDO.

Maeſtoſo.



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PRIMO.

Maeſtoſo

SECONDO.

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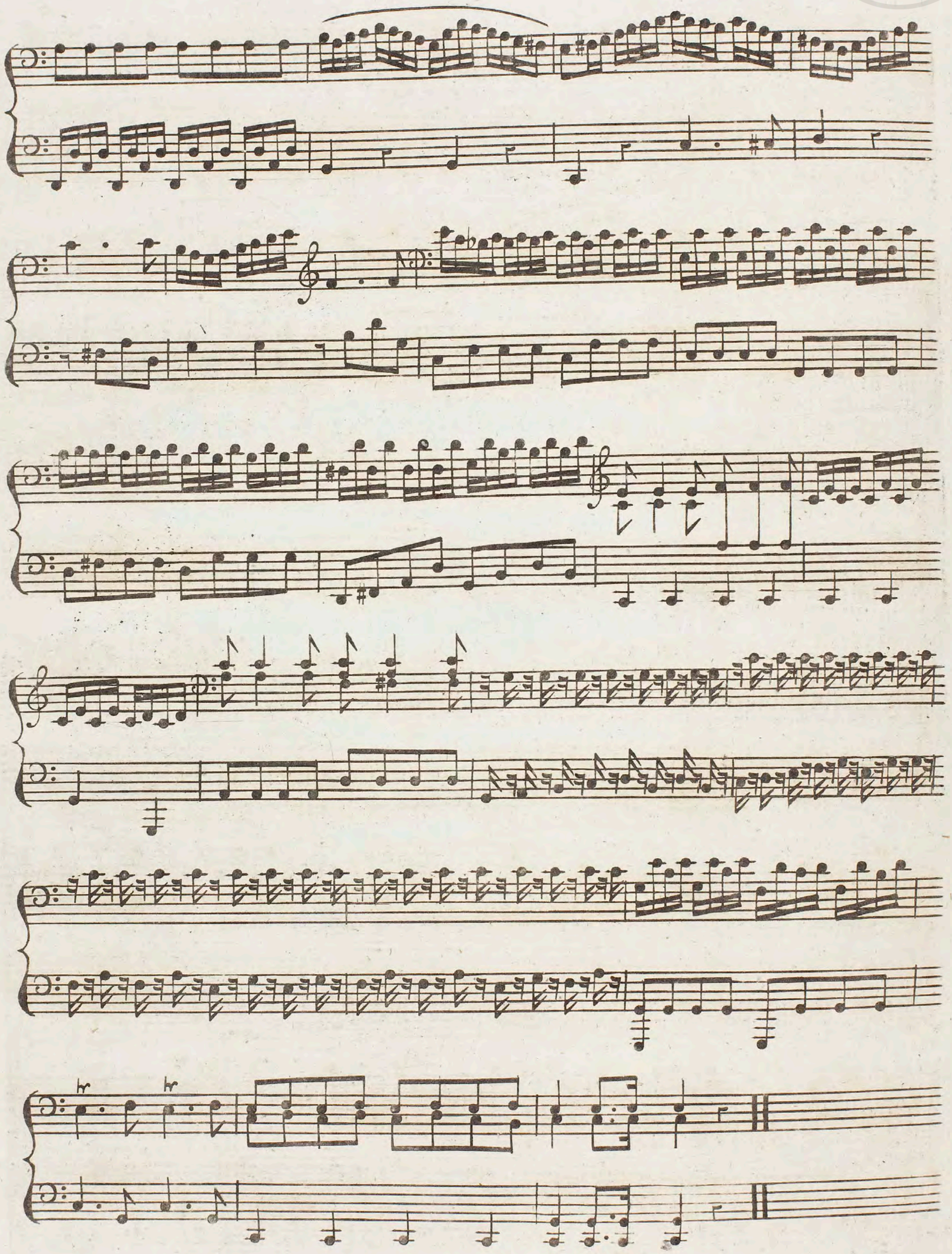

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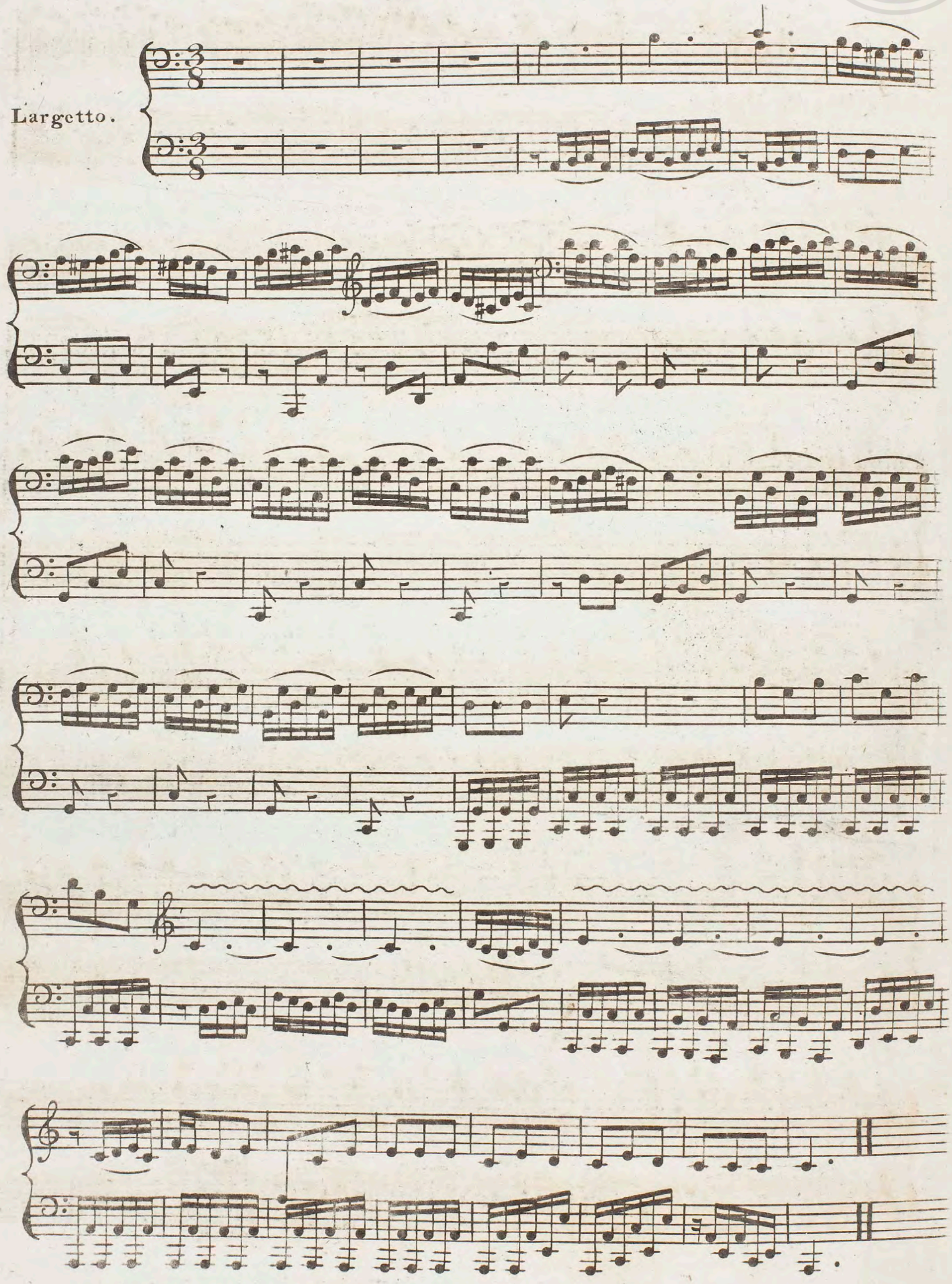
SECONDO.

Larghetto.



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Largetto. Dolce.

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set to Music

By

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[c 1790]

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RECIT.

Strephan with all his Sexes pride, Had Flavias conftant Love de- - fy'd;

And coldly bid the Gentle Maid, Expect her cure from reafons aid.

AIR.

Andante.

Dif-

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daining the Sex, On no Fair one I'll wait, Nor bind me by vows, To re - pent when too

late: Your

. Beautys a Flower that dies while we gaze, And your merit de-pends on the breath of our

praiſe.

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Pia.

Cref.

RECIT.

Largo.

Flavia diſtreſt to Cupid pray'd, And thus the God reveng'd the Maid;

A

gay Coquet with power to teaze he ſent, To rob the Swain of eaſe,

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In silence long, he ill conceal'd his Love, Which every look revealed At

length with grief and shame oppress'd The Nymph beloved he thus address'd.

AIR.

RONDO.

Largetto.

Turn O Turn thee gen - tle Maid, Save a

heart by Love be-tray'd, Each other Nymph I careleſs ſee;

Stranger to Love, Stranger to Love till taught by thee, Turn Oh Turn thee gen- tle

Maid, Save a heart by Love be-tray'd,

In pi-ty hear, In pi-ty hear, In pi-ty hear my vow ſin-

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cere; Turn Oh Turn thee gen-tle Maid,

Save a heart by.

Love be - tray'd.

Andante.

RECIT.

With lively look the Nymph replied I'm not in haſte to be a Bride.

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AIR.

Andante.

Oh! how great is the Joy, To effect being coy, And a

Lover to Tye With a glance of an Eye, For while you pur- -sue, Our Charms appear

new; 'Tis enough for old age To be con- ſtant and true con-ſtant and

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true, con-ftant and true, 'Tis enough for old age, old age, old

age, 'Tis enough for old age, To be con-ftant and true.

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SYMPHONY I.

Allegro
con Brio

ten

fz

f/p

fz

ten

f/p

Cres

ff

Cres

Cres

fz

fz

Cres

Risoluto

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8ve

loco

Cres

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Cres

ten

1st

2d

Royal Academy of Music Library

ten ten

ten

ten

ten ten ten

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fz fz fz fz fz fz fz fz

fz fz fz fz fz fz fz fz

fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz

fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz fz

fz

ten

f/p fz fz

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f/p

Cres

ff

cres

fz

Cres

fz

8va

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loco

p *f/p*

fp

fz *f* *fz*

Cres

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fz fz fz fz fz fz

fz fz

Cres fz fz fz fz

fz fz fz fz fz fz fz fz

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Flauto o Violino

Cres

Adagio con espressione

p ten ten *fz*

ff *p*

ff *p* Legato ten

fz Dim Cres ten *mf*

Cres *mf*

ten Cres

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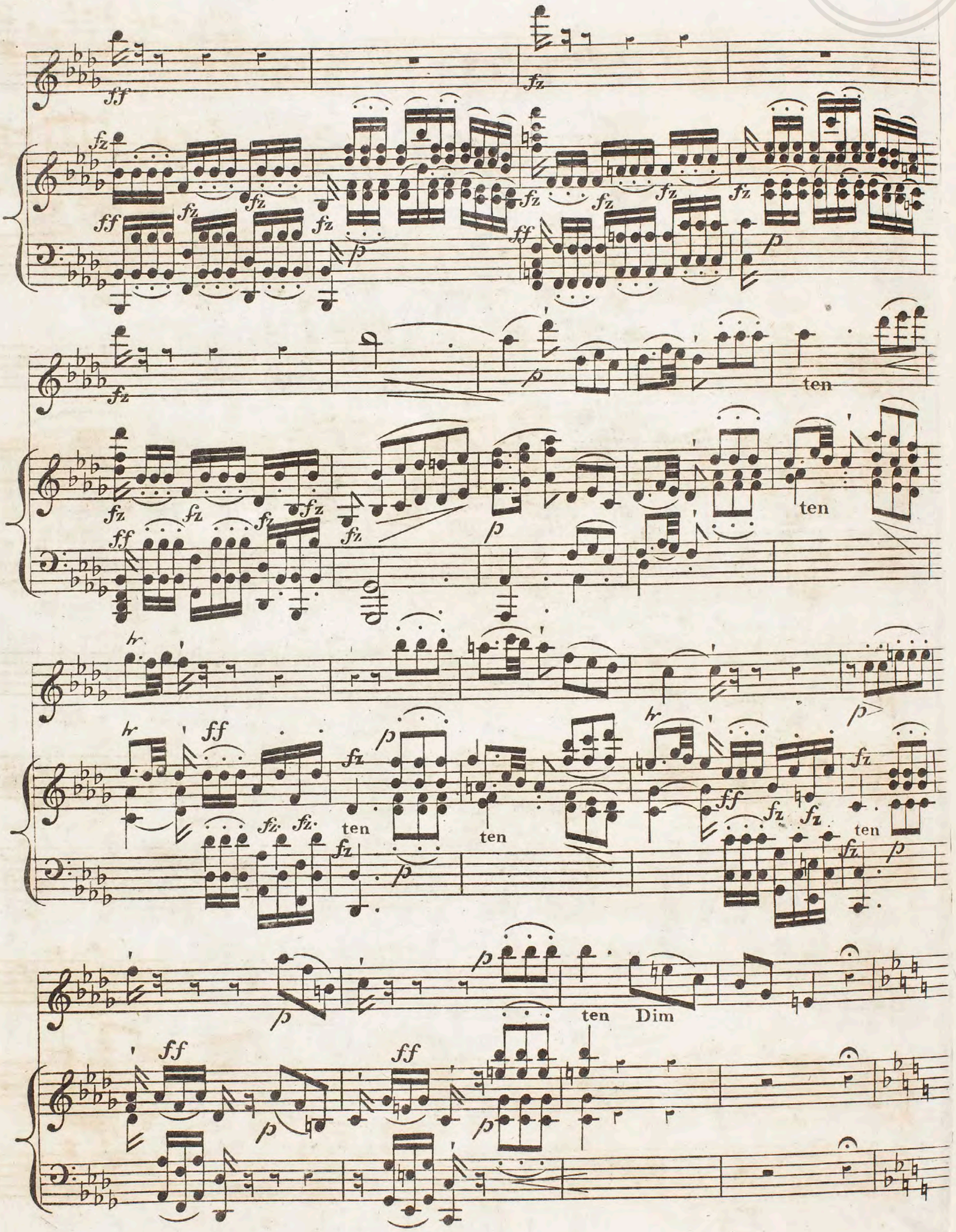

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pp ten ten f/p ten p

hr

ten Legato fz

p Ritard Tempo Primo Ritard Tempo Primo

ff

Cres

ten ten fz ff

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p

p Legato

ten

fz

Dim

Cres

Mez

Cres

ten

Mez

ten

f

ten

Legato

Dim

pp

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Repeat 8va Alta

Minuetto

Allegro

fz *fz* *fz*

p

fz *fz* *f* *fz* *fz*

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fz fz fz f

8ve loco

Cres ff

Trio

p f fz

fz p

f Minuetto D.C.

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FINALE

Vivace

p

fz *p* *f* *fz* *p* *f* *fz* *p*

f

cres *fz* *f* *fz*

fz Di - - - - mi - - - - nu - - - - endo *p*

p *fz* *p*

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Cres

f

ff

Cres

Cres

ff

fz

fz

fz

Dim

fz

p

fz

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fz Cres

ff fz fz

fz fz

Cres

fz fz

fz

Royal Academy of Music Library

fz fz fz fz Dim fz

p

f

fz fz fz fz

p

Cres

f fz

ff

Dim

p

f

fz

Cres

Di - - - - - mi - - - - - nu - - - endo

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f fz fz fz

fz fz p fz

dim:

8va

fz

loco

Cres

ff

8va

fz fz fz

fz

loco

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Largo

p f

p f p

Cres f Dim p

f Cres

ff ff p

Dim pp ff

ALLEGRO

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fz fz fz fz fz fz

8

Dim

p fz fz

mf Cres ff

fz fz fz fz fz fz fz fz fz fz fz fz

fz fz fz fz fz fz fz fz fz

p

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ff fz fz fz fz fz 1st p

ff p pp

2d fz fz fz fz fz p

fz fz fz fz fz f

fz p fz f fz fz fz fz fz

fz fz fz fz fz fz fz fz

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p fz fz Cres f fz

fz fz fz fz fz

fz fz p fz fz fz fz fz

f fz fz fz fz fz

ff fz fz fz

fz fz

8ve loco fz fz fz

Royal Academy of Music Library

8ve

fz fz fz

p

fz fz fz

loco

mf cres

ff fz

8

fz fz fz cres fz fz

fz fz

fz

8

fz fz fz fz fz fz fz fz fz fz

fz fz fz fz fz fz fz cres fz

fz fz fz fzfzfz

p

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ff

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz*

fz

ten

Adagio
Cantabile

p

fz *mf* *f*

pp

Dim

Flauto o Violino.

p

mf *fz*

p

mf

fz *f* *p*

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mf p fz mf

p p

mf mf fz

p p cres cres

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pp ff p

ff fp p

mez

pp Dim

fz ff pp

mez fz f ff pp

Ritard. Dim

Ritard. Dim

MINUETTO.

Allegro
con Brio

p *f*

fz *fz* ten *fz* *fz* *fz*

Ritard A Tempo

fz Dim *fz* *p* *f*

ff

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Trio

mez

Minuetto D.C.

FINALE

Presto

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Dim

p

fz fz fz

ff

fz fz

fz

fz fz fz fz fz

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fz fz fz fz fz fz fz fz fz fz

8va loco

fz fz

fz /p fz fz /p/p f

fz fz fz /p fz fz fz fz

8va loco

/p/p ff

fz fz fz

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fz

p Cres f fz

fz fz

8ve loco fz fz

fz p ffp

Ritard ffp f a tempo

Royal Academy of Music Library

Cres

8ve

loco

fz

ff

fz

fz

fz

fz

fz

fz

fz

p

fz

fz

Ritard.

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ff a tempo fz

fz fz

8ve loco fz

Cres fz

8ve fz

loco fz fz fz

fz fz fz fz fz fz fz fz fz

Royal Academy of Music Library

fz fz fz fz

fz p fz fz pp

f fz fz fz p fz fz fz fz

8ve

fz fz pp ff

loco

8ve

fz fz fz

loco

SYMPHONY III.

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Allegro con spirito

ff *p*

mezzo *fz* cres *f* *fz*

ff *p* *f*

ff

fz

ff

fz

40

p

dim:

pp

p

mezzo

cres

f

ff.

cres

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f mezzo

1st 2d

p *pp* *ff*

8ve

fz

loco

fz

42

8ve

cres

fz

fz

loco

fz

8ve

fz

loco

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p

mezzo *fz* *fz* cres

f *fz* *ff*

fz *fz*

fz *p*

dim: *pp*

mezzo

p

cres

f

ff

cres

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Flauto o Violino

Adagio con espressione

Mezz

8

8

Royal Academy of Music Library

8va

ten

loco

Mez *f*

Mez *f*

Royal Academy of Music Library

p

fz *fz*

Mez *f*

Mez *f*

p *ff*

p

p

Royal Academy of Music Library

hr

cres

mez:

cres

mez

fz

8 8 8

dim

ritard

dim

ritard

8 8

p

Tempo Primo

p

hr

mez

p

8 8 8 8 8 8 8 8

hr

f

f

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Royal Academy of Music Library

Minuetto

Allegro

p

f

fz

p

Ten:

8ve

loco

Tempo Primo

ritard:

f

cres

ff

Trio

p

mez: *f*

p

f risoluto

p

f risoluto

Minuetto
Da Capo

FINALE.

Presto
e
Brillante

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fz fz fz fz hr hr hr hr fz fz

ff 8va

loco fz 8

8va loco

fz p

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Ten: Ten: Ten:

8 8

fz

f f

cres

Royal Academy of Music Library

cres

fz

8

p

Royal Academy of Music Library

p

f

fz

fz

p

f

p

f

Royal Academy of Music Library

8

8

fz

fz *fz* *fz* *fz*

8 8

p *ff*

p

ff *hr*

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hr hr hr hr hr hr fz fz fz fz 8

fz fz fz hr hr

ff fz fz 8

p

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Royal Academy of Music Library

f *fz* 8va loco *p* ten ten ten 8 *fz* *f* Cres

Royal Academy of Music Library

ff

Cres

fz

8va

loco

ten

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LXV.C

L'Amico del Principiante

being Twenty Eight short

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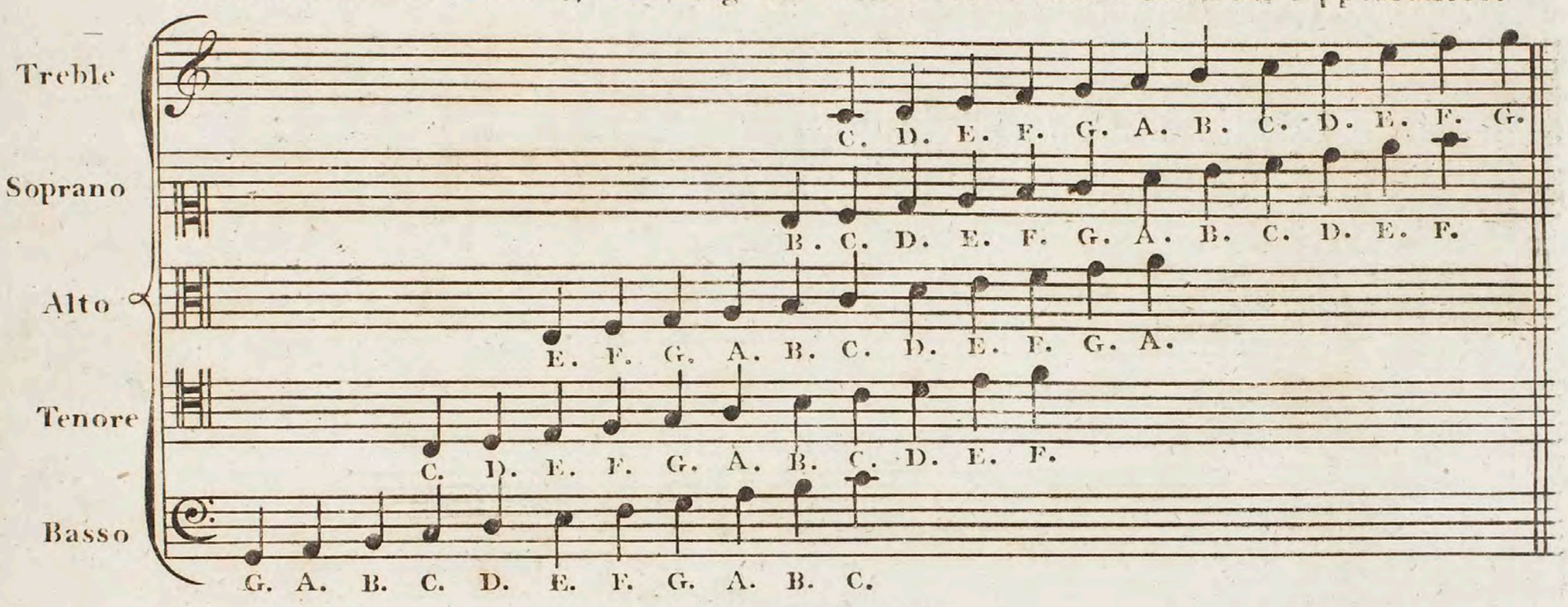
When this little Work was first published without a Bass, it was in a very small Size for the Convenience of the Pocket: but many of the Purchasers wishing for Something of Accompanyment, the Author was induced to republish it, in this Form, being better for the Desk. He has moreovertaken this Opportunity of making an Alteration in the Arrangement: for the Major Keys are placed together in the Beginning, and the Minor Keys at the End of the small Edition; but in this, the Minors (as Derivatives) immediately follow those Majors, which agree with them in Solmization; which it is thought may prove more pleasant to the Practitioner.

N. B: One, Two, or more Examples, may be taken together for an Exercise, by properly selecting such as have the nearest Relations, so as to end with the Key first chosen.

SCALE of different CLIFFS, Shewing the SAME NOTE under different Appearances.



Scale of Eleven Lines- Shewing those used for each Cliff

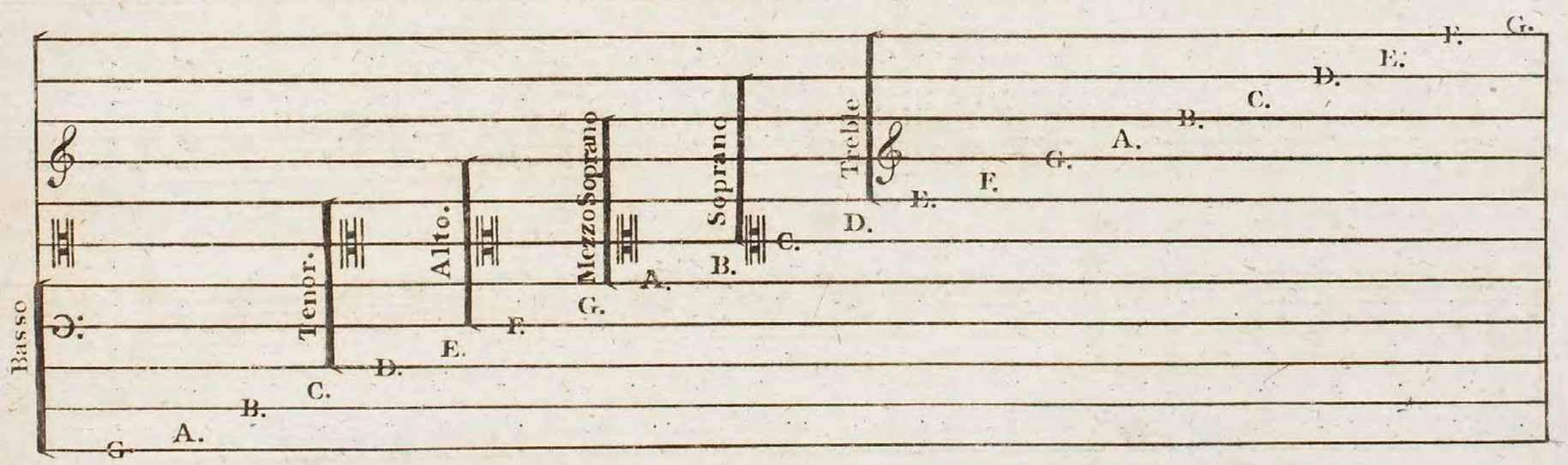
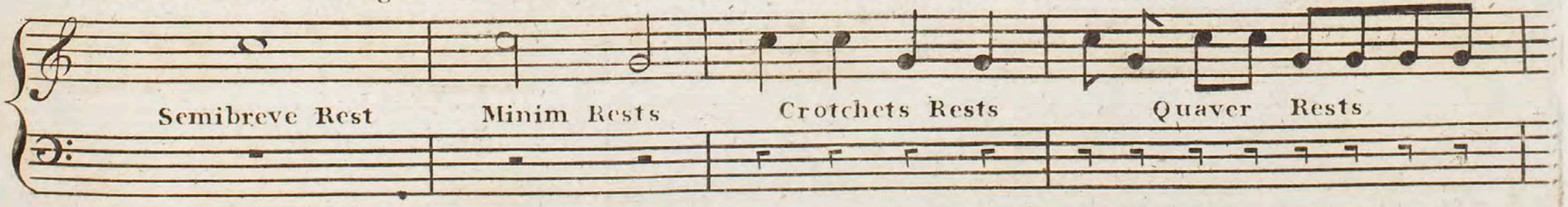
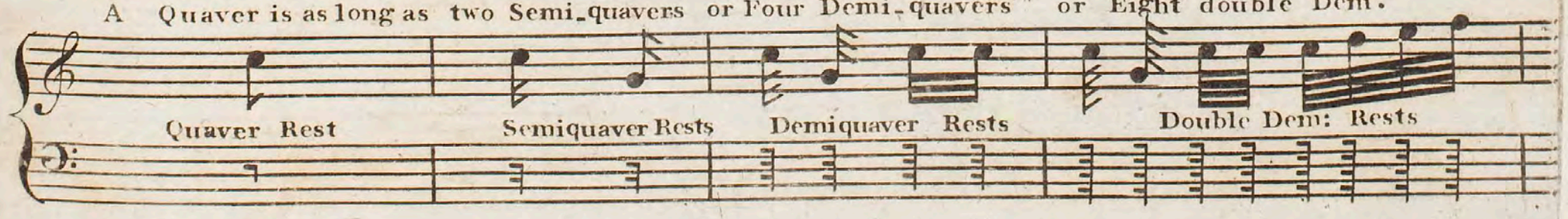


Table of Time.

A Semibreve is as long as two Minims, or Four Crotchets, or Eight Quavers.



A Quaver is as long as two Semi-quavers or Four Demi-quavers or Eight double Dem:



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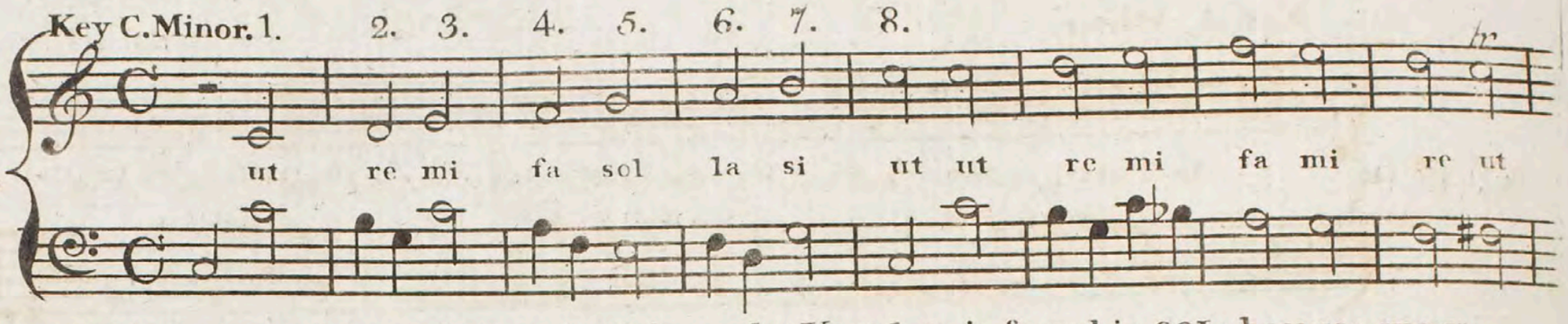
The figures 1. 2. 3. &c. signify that C being the Key Note, D is the second to the Key, E the third, &c. and the Pupil is hereby directed to imagine the Key Note, when Singing UT; the second to the Key, when Singing RE; the third MI, &c.

Key C.Minor. 1. 2. 3. 4. 5. 6. 7. 8.

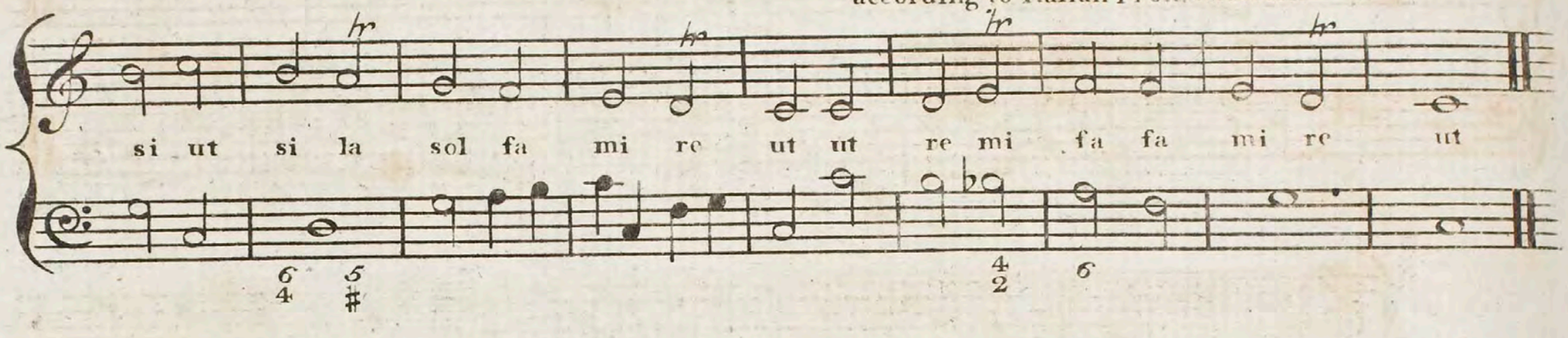
Nº 1.



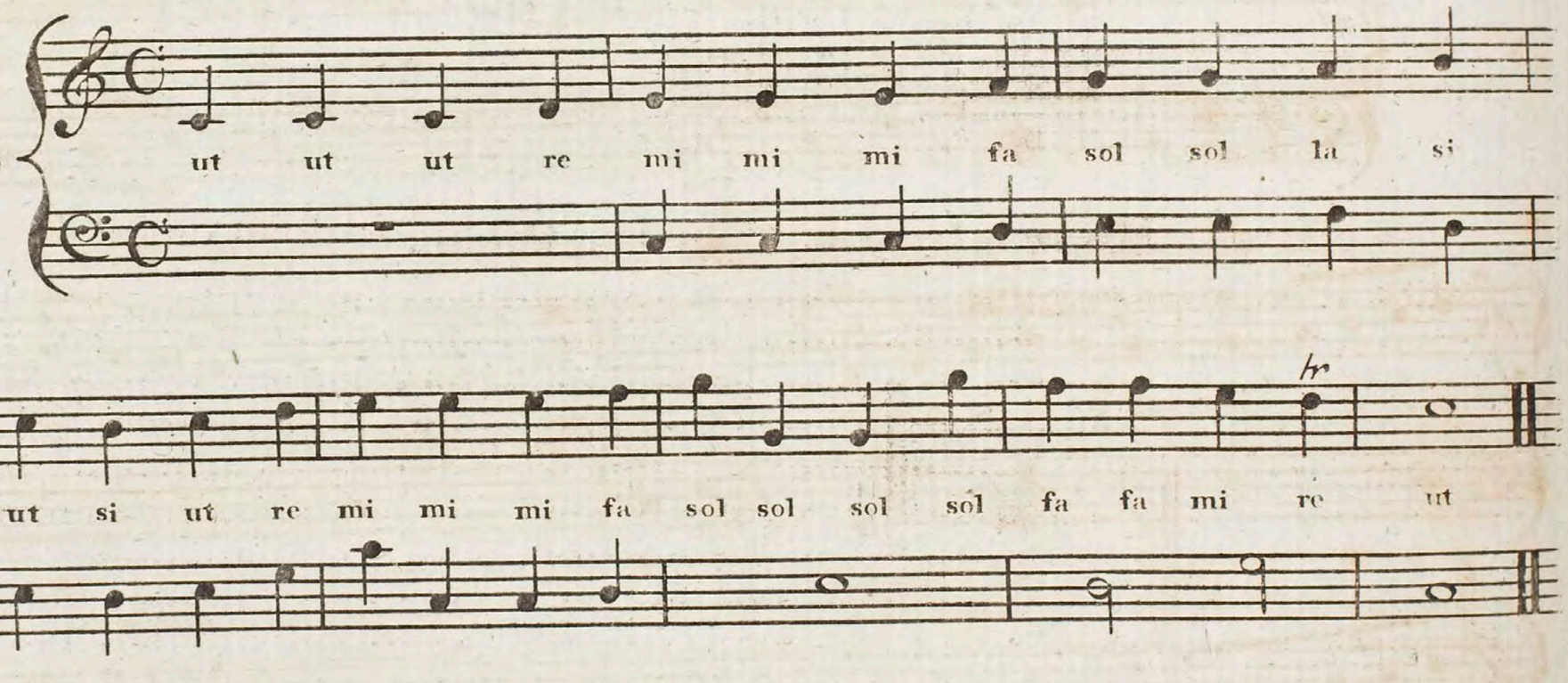
UT is here used in preference to DO, as the Vowel O, is found in SOL; because every Vowel should be practised in Solfaing as

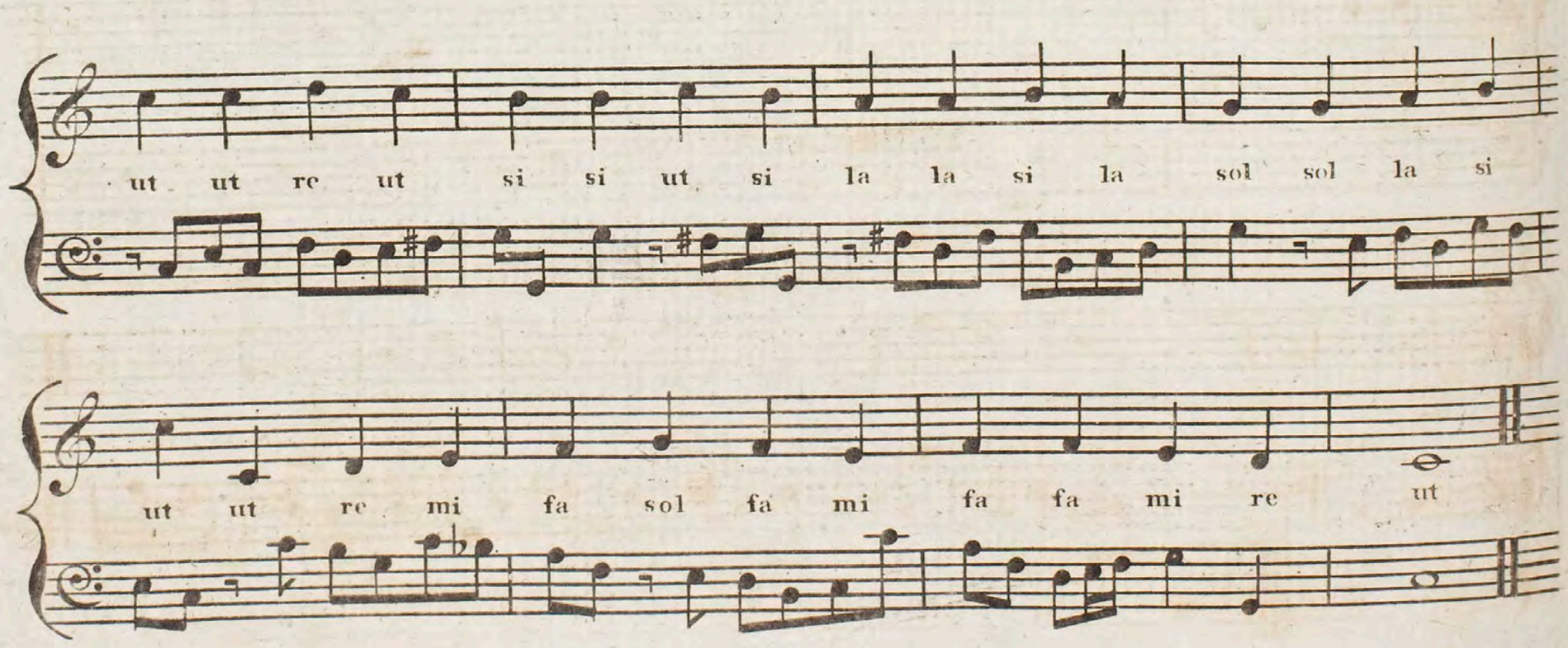
a	e	i	o	u
fa la	re	mi si	sol	ut

according to Italian Pronunciation



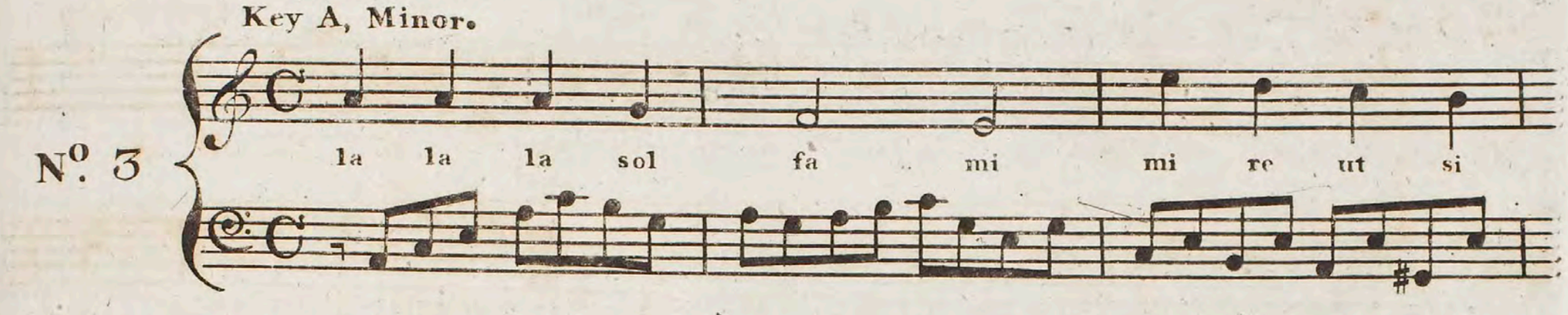
Nº 2





The Key A, Minor, being a Natural Key; the Solfaing is the same as in the Key C. Major; but the Key Note, now, is LA: and SOL being the Seventh to the Key, must frequently be Sharp.

Key A, Minor.



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Key G. Major.

N°. 5

ut ut ut re mi re mi mi fa sol la sol sol la si

ut si la sol - - - - fa mi re ut ut ut si la la sol

N°. 6

sol sol la si la sol sol sol fa mi mi re ut si

ut re me re re mi fa sol fa mi re ut

ut ut re mi fa sol la si ut si la sol fa mi re ut si la sol la si ut

ut re mi ut re mi fa re mi fa re mi fa sol sol fa mi re ut re mi

5

fa fa fa mi fa sol sol sol la si ut ut ut si la la la sol fa mi re ut

76 5/4 3

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Key E. Minor.

Nº 7

la la si la la si ut re mi fa mi la la sol

fa mi re ut si la la sol si la sol si la mi re ut si la

mi mi - - - - re ut re mi fa mi re ut si la

Nº 8

mi - - - - - ut re si la la - - - - - sol ut fa - - - -

- - - - - mi - - - - - re ut si ut - - - si ut sol sol fa mi la sol

fa fa mi re sol fa mi - - - - - - ut re si la la sol fa mi re ut si

la la mi sol la la fa mi re ut si la

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Key D. Major.

No. 9

ut re mi fa ut fa sol fa mi re ut re mi fa sol re sol la sol fa mi

mi re ut ut si la sol - - la si ut sol ut - - - si la si ut si la sol la si ut

re la re - - ut si la sol ut si la si ut re ut si ut re mi re ut - - - - si ut

No. 10

ut ut re mi mi fa sol la si ut si ut ut re

mi mi fa mi re ut si la sol fa mi re mi fa sol la sol fa mi re ut

si ut re mi fa mi mi fa sol la si ut sol mi ut

Key B. Minor.

No. 11

la la la sol fa mi re ut si la la - - - si ut re mi mi mi mi re

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ut si la sol fa sol la si ut ut ut si la sol ut si ut ut ut

la la sol fa mi sol ut ut re re ut si la sol si mi mi

la la la sol fa mi re ut si la la si ut re mi mi la la

Nº 12

ut si la fa mi la la si ut la mi - - - re - - -

- - - - ut si fa mi re ut si la re sol - - - ut re

mi re ut mi re ut si la sol fa mi re fa mi re ut si la sol

la ut si re ut mi re si ut la si mi mi re ut mi la

Key A Major.

Nº 13

ut si ut re mi mi fa sol la sol fa mi re mi mi fa sol la sol

fa mi re ut si ut si ut re mi fa sol ut re mi fa sol la re

mi fa mi re ut si la sol sol la si ut si ut

Nº 14

ut re mi fa sol la ut re mi fa sol la

sol fa mi sol fa mi sol fa mi re mi fa mi re mi fa

re sol fa mi re ut mi sol mi ut fa mi re ut si re

fa re si ut re mi fa sol la ut si la sol la si ut

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Key E. Major

Nº 15

Largo

ut ut si ut si la sol - - - - fa mi re re ut

si la sol fa mi re ut ut re mi ut re mi fa - - - - re mi fa sol - -

- - - - - - mi fa sol la si ut sol ut re ut si la sol fa mi re ut si la sol la si ut

Nº 16

Allegretto

ut re mi mi fa sol la si ut sol la fa fa la

si sol sol si ut la re ut si la sol re re re mi fa mi mi mi fa sol

la sol la si ut re sol si ut ut re mi fa sol la sol fa

mi fa sol sol la si ut ut si la la sol fa fa mi re sol ut

Key F. Major.

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Nº 17

ut re mi fa sol la sol la si ut ut ut si la sol fa mi re

ut si ut re ut re mi re mi fa mi fa sol la si ut ut re ut

mi mi mi fa mi fa fa fa mi ut ut si la mi

fa mi re ut si re fa mi re ut si la *D.C.*

Nº 18

ut re mi ut re mi fa mi fa sol la sol la si ut ut mi ut re si

ut re si sol ut re mi fa re mi fa sol mi la sol ut - - - si ut ut - -

- - - - mi re fa mi re ut si ut la sol fa mi re mi ut ut si ut

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Key D Minor

Nº 19

la la sol ut fa mi - - - re ut si la mi re ut si ut la

re ut si la si sol ut re mi la re mi fa sol mi fa sol la sol fa mi re ut si re sol la si ut ut re mi fa

mi sol ut si mi la sol - - - fa mi re ut si la sol

la la sol ut fa mi - - - re ut si la

Nº 20

mi la ut la si ut si la sol mi la mi fa re mi ut

fa mi fa re mi re mi ut re sol - - - mi ut ut ut si la sol fa mi re ut si la mi - - - -

- - - la ut la si ut si la sol mi la la re - - - - ut si la

Key B♭. Major

Nº. 21

ut si la sol ut sol fa mi fa sol la si ut re

mi fa sol la sol fa mi re ut si sol sol fa mi re ut sol mi

fa la fa mi re ut si sol la si ut re mi fa re ut si ut

The lesser Seventh is called ZA, to distinguish it from the greater Seventh called SI; thus FA & ZA, have always a Semitone next below them. MI & SI, have always a Semitone above them.

Nº 22

sol sol sol fa mi re ut ut ut za la sol fa fa fa mi re ut sol

ut re mi ut fa re sol la si sol ut la sol sol la si ut re mi ut fa re

sol fa mi re sol - - - - - fa mi re ut ut - - - - - - za la sol

fa mi sol ut - - - - si ut re mi la si ut

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Key G. Minor.

Nº. 23

mi re mi la si ut re si mi fa si mi la si

ut re mi fa re mi fa sol sol la si ut re mi ut

sol mi mi ut ut la fa fa re re si si sol mi

la mi re si mi fa si mi ut la

Nº. 24

la ut si re ut la si ut re mi ut la

fa re si mi ut la ut mi re fa mi ut re mi fa sol sol--

---- ut la re--- mi fa sol sol la si ut fa mi re ut sol la si ut fa mi re ut si D.C.

Key E♭.

Nº 25

Allegretto

ut ut ut re mi fa sol la si ut ut re mi fa

sol la si ut re re mi mi mi fa sol la si ut si la re ut si la

sol re re si sol ut la fa re mi fa fa mi ut sol - - -

- - - - - fa - - - - - - mi re ut

Nº 26

Allegro

sol mi ut si ut re mi fa mi sol mi fa sol la si ut - - - -

- - - - re ut si ut si la re si sol - - - mi la - - - re si sol la fa re mi la fa re

sol mi ut re sol mi ut ut si la sol fa mi re ut si ut re mi fa re sol mi ut

Key C. Minor.

Nº. 27

Andante

la ut mi la si ut mi mi mi re ut si la

ut mi sol ut re mi sol sol sol fa mi re ut ut - - la fa re

re si sol mi mi ut la si sol la si sol mi mi la sol la si ut si ut re

mi re ut si la sol fa mi re ut si la mi fa mi re ut la

Nº. 28

Allegretto

la sol fa mi re ut si ut re mi fa mi si mi re ut si la si mi mi si ut la si

ut si la sol fa mi re re si ut re sol la si ut sol sol la si ut re mi sol la si ut

sol la si ut la sol la si ut

la si ut re re mi fa mi la sol la si ut re re re mi fa mi la la sol la

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B

Forty Two
VOCAL EXERCISES
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with a Bass Accompanyment

Designed for the Assistance of those who wish

TO SING AT SIGHT,

and as a Sequel to

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(Being Twenty Eight Short Solfaing Exercises for a Single Voice_ Pr: 3.6)

by

Sam.l Webbe.

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The short Exercises published some Time since, under the Title of L'Amico del Principiante, having met with a favorable Reception; The Author has been induced to publish this little Work as a sequet, and if the Pupil be well acquainted with the above Book, together with the Observations at the End thereof; The Exercises in This, will prove to be not only further instructive, but also more entertaining.

The relative Distances in every Key, whether Major or Minor, being readily known: the Solfaing Syllables will become familiar, and the Ear will reject a false Syllable, by the Habit of hearing Fa, as a Semitone above Mi; and Ut, as a Semitone above Si: and that this may be invariably the Case; Ut, as a Key Note (in Major Keys) will constantly follow the Modulation, if the Sign thereof appears. See N.o 1. and 15, Yet it will not always be necessary in sudden Transitions to change the place of Ut, see N.o 8. The judicious Teacher will discover in L'Amico del Principiante a regular Path traced out for his Pupil; in which, should he instruct him to tread with Attention, pointing out to him what is most needful to be retained in Memory; the Art of Singing at Sight will certainly follow. To promote this End, the same Regularity will be found in this Work; taking progressively the most usual Major Keys, and the attendant Minors which naturally arise out of them.— Thus also any Excercise may be lengthened at Pleasure, by adding One or more of a relative Key, then ending with the First, in the way of Rondo; But it is particularly recommended to Learners, that whatever Piece they may choose for Excercise whether Major or Minor; always to begin by Singing the Scale of that Key; & in slow Time generally; sustaining, and Swelling the Tones through-out; for by the frequent use of the Scale, the Ear will become more correct, and the perfect Sound of every Tone, and Semitone in the Octave be acquired.

It is certainly difficult to remove Old established Customs, however irrational they may be; and those who have been in the Habit of Singing Do, for the Key Note, may not be willing to change it for Ut; But, why not practise upon every Vowel, for the sake of obtaining a good Intonation? The Vowel O, is in Sol, and by using Ut. instead of Do. all the Vowells are brought into Practice, A, in Fa, & La.— E, in Re— I, in Mi and Si— O, in Sol— U, in Ut; which Syllables should always be sung according to Italian Pronunciation. By this Method every Note in the Octave has its appropriate Syllable; Mi, will be the greater 3.d to the Key in the lower Tetrachord; Si, the greater 3.d to the Fifth of the Key in the upper Tetrachord; (The Octave being a Compound of the Two) thus also, the Difficulty attendant on Singing by Hexachords is effectually removed.——

Those Movements which have no Sign whereby to regulate their Quickness, should be sung slow, untill the Intonation is made perfect; then the Motion may be encreased gradually, according to the ability of the Pupil, and Character of the Music; moreover, to arrive at a tolerable degree of Proficiency, they should frequently be sung without the assistance of an Instrument.

SCALE

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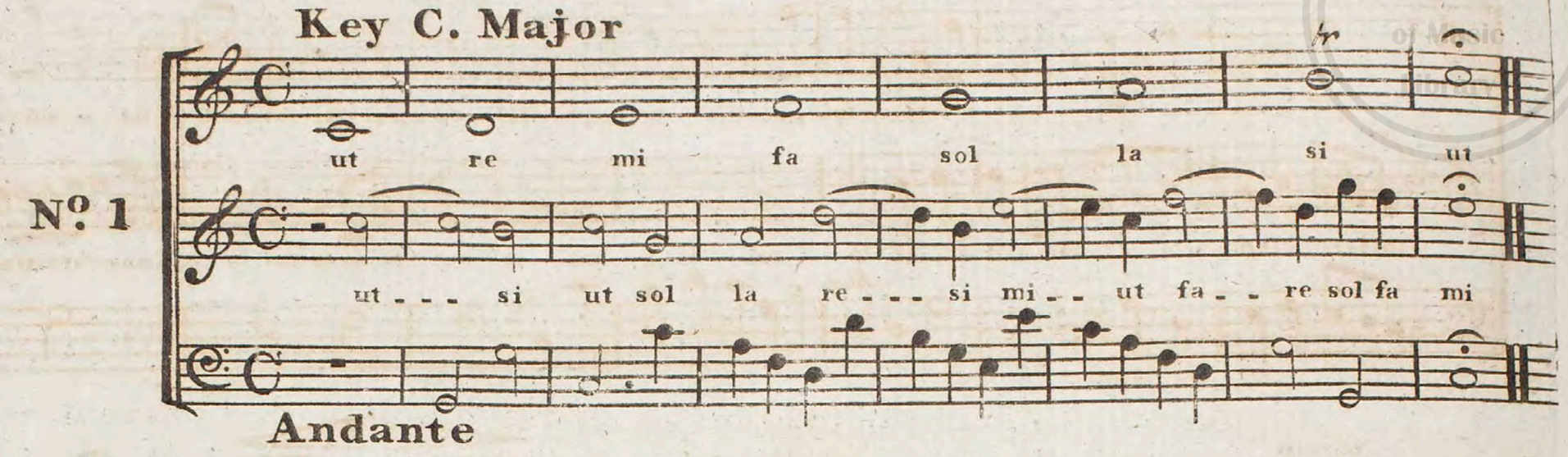
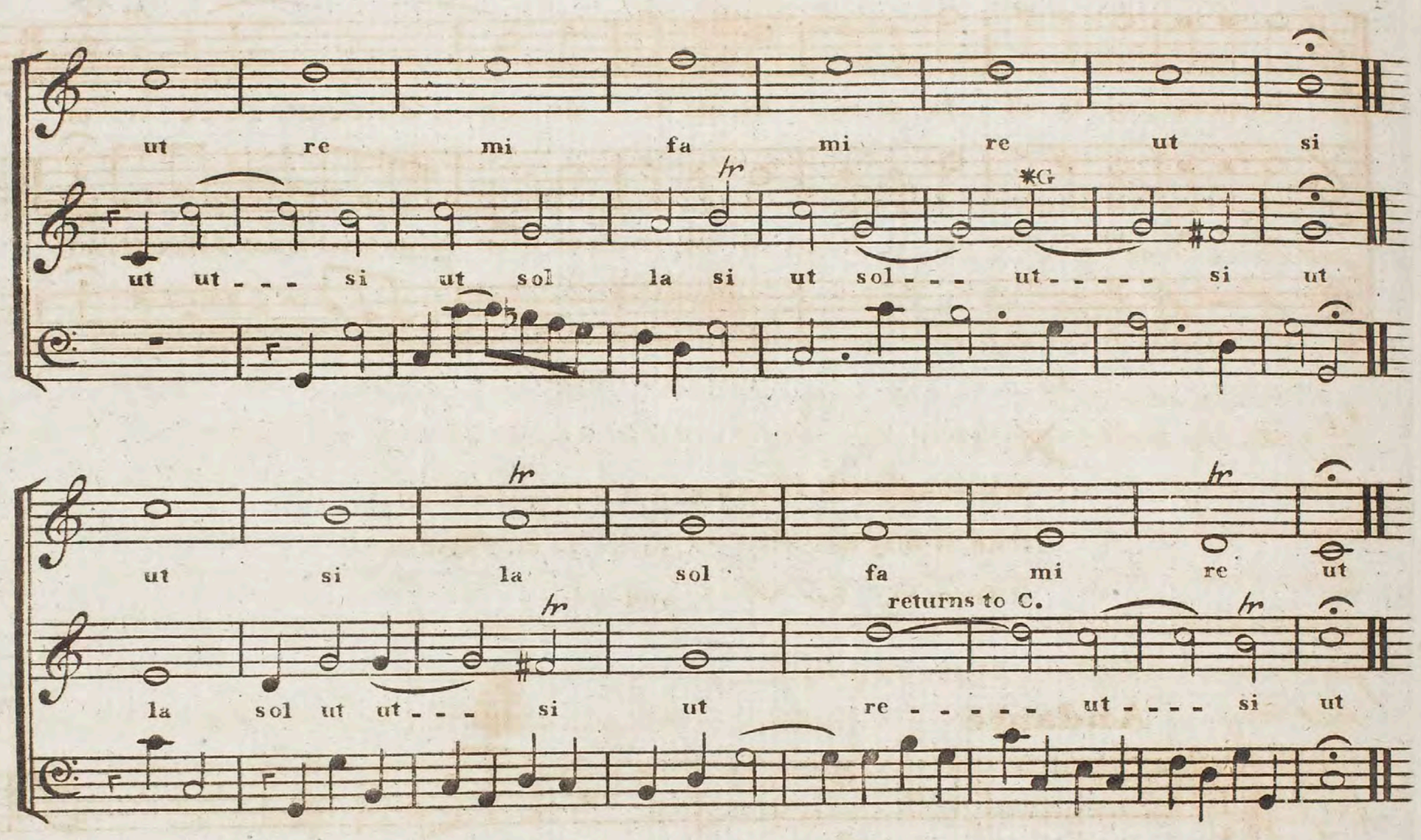
Key C. Major



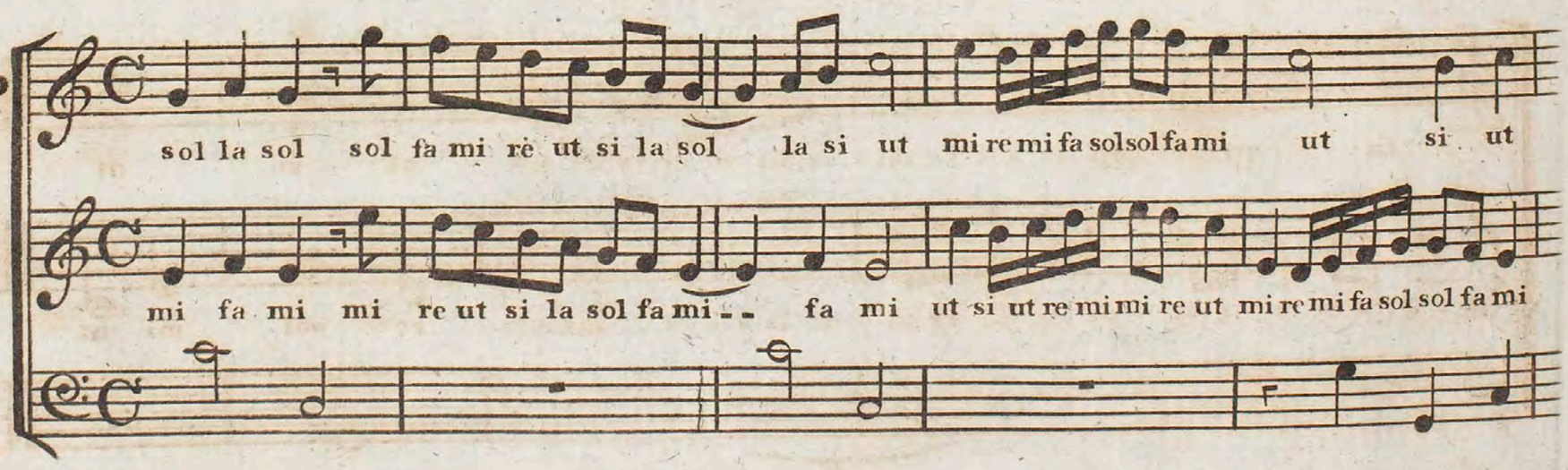
Nº 1

Andante



* The Sign of Modulation by F♯ into G, appears in the lower Part, though not in the upper, which will sometimes cause the same Note to be sung by a different Name.

Mod.to



Nº 2

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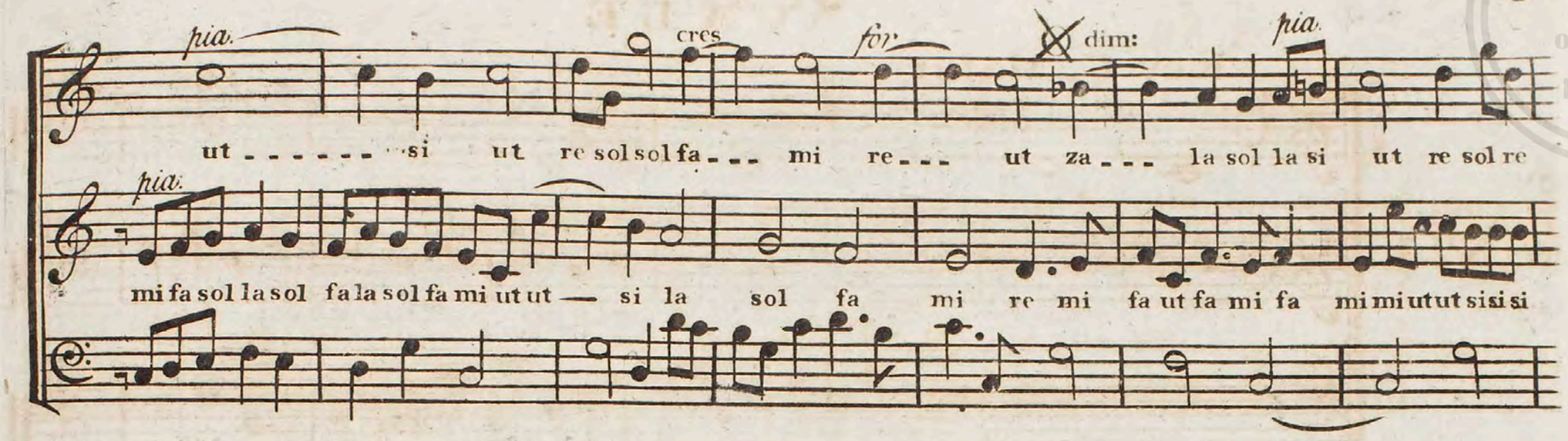
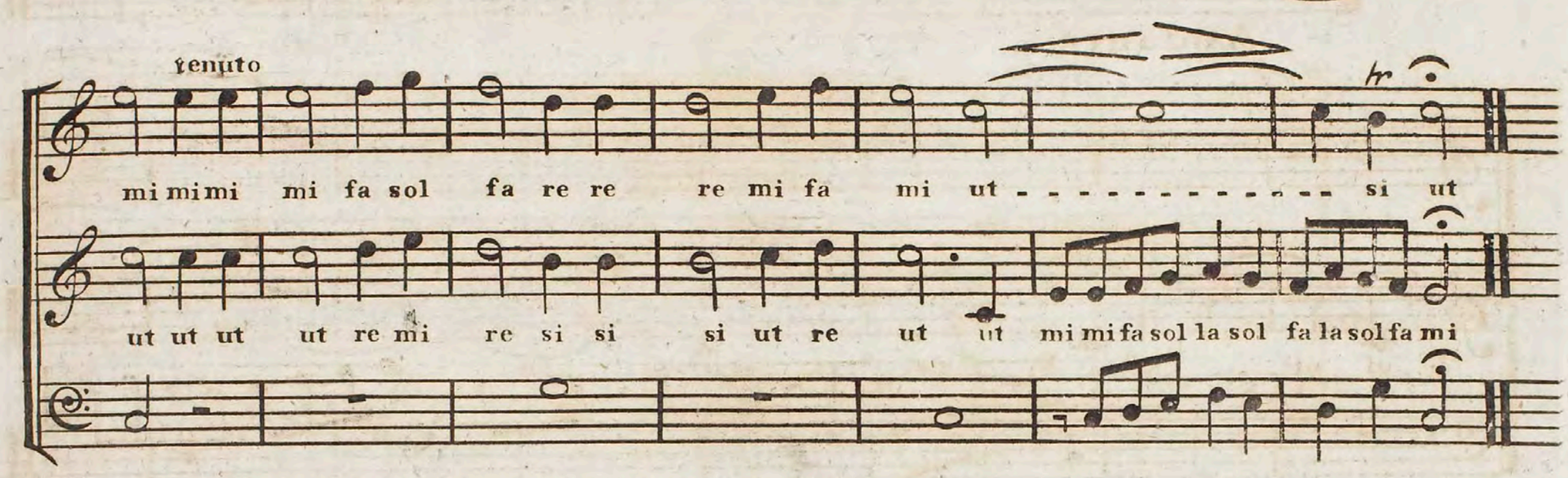
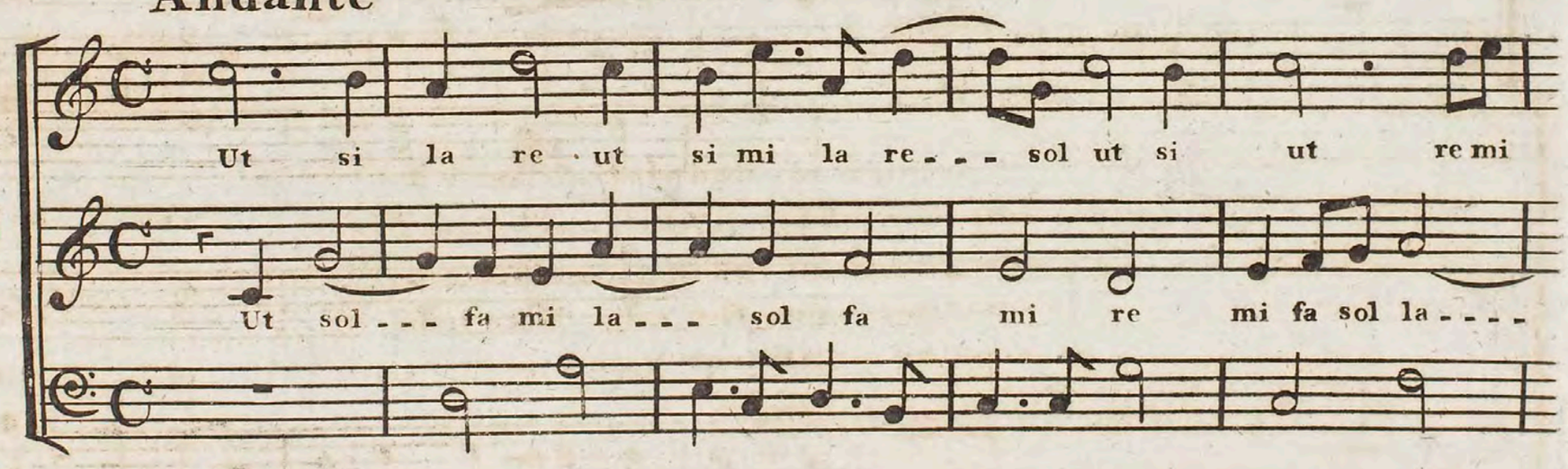


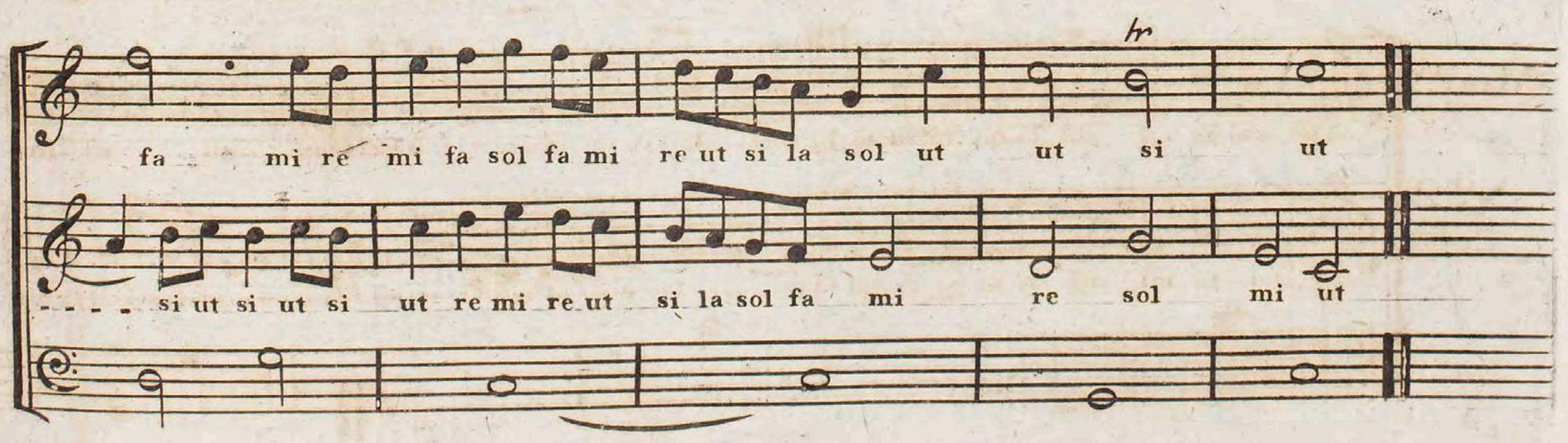


Where the 7th. to the Key is lowered a Semi-
-tone, it may be called ZA, or SA, to distinguish
it from SI, See Nº. 15. and 24.

Andante

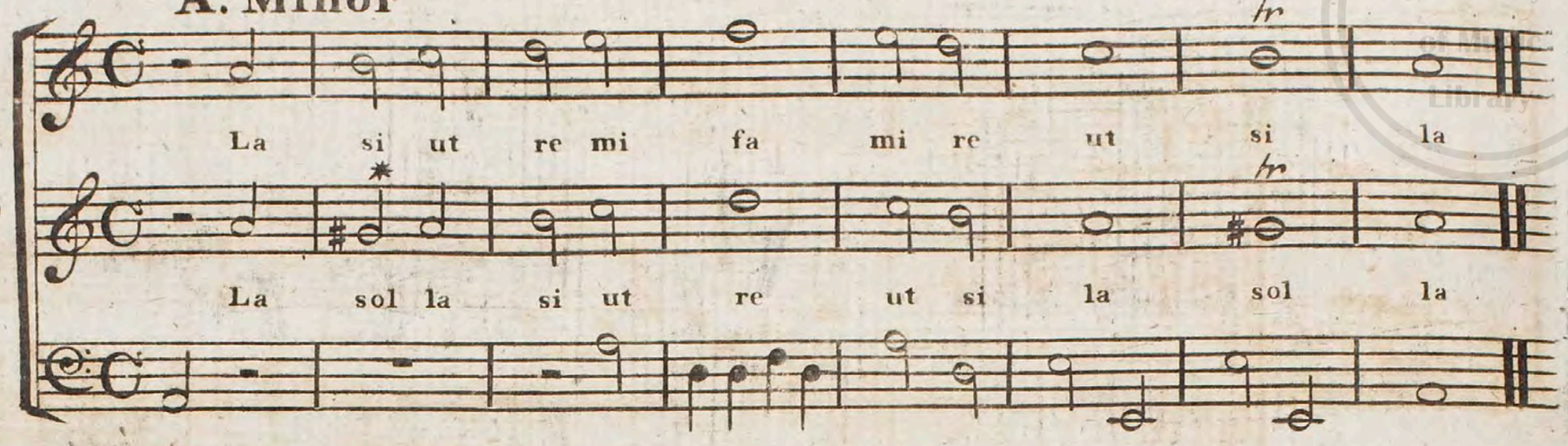
Nº. 3





SCALE

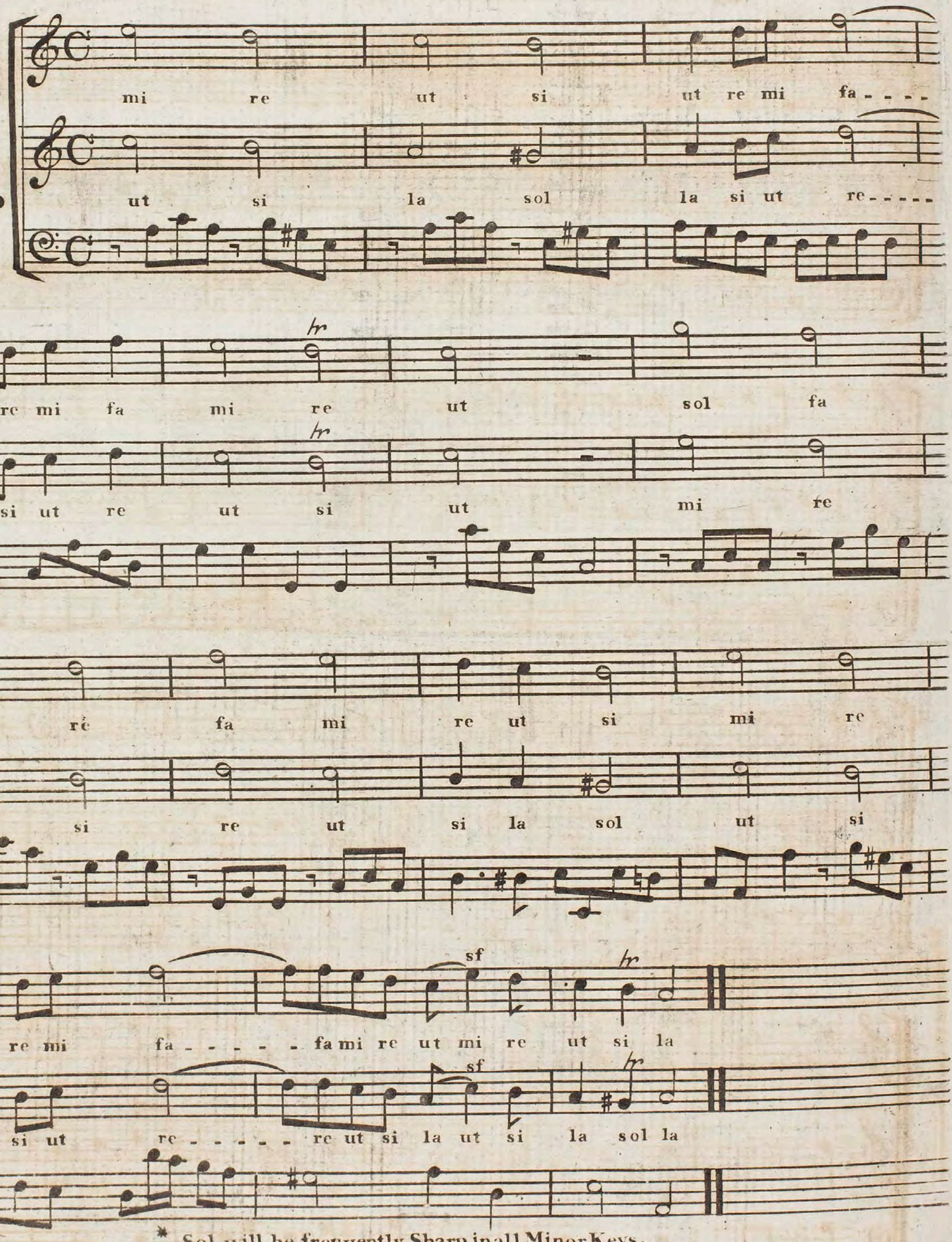
A. Minor



No. 4

No. 5

Tenuto



* Sol will be frequently Sharp in all Minor Keys.

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Nº 6

Grazioso e Sostenuto

La si ut mi mi re - - - - ut - - - - - si

Ut re mi sol sol fa mi re ut ut re mi

ut re si ut si ut sol la si ut za

fa mi re ut si ut re mi fa sol - - - fa - - - - - mi - - - - - re - - -

la re ut si la sol la si ut re mi la sol fa

- - - ut - - - - si ut re mi fa - - - - - - - mi - - - - re - - - -

mi re mi fa sol la si ut re ut - - - - - si - - - -

- - - ut - - - - si la si ut mi mi re ut re ut si la

- - - la - - - - sol la si sol la si la sol la

SCALE.

G. Major

Nº 7

Larghetto

Ut re mi fa

Ut - - - - - - si ut la ut fa - - - -

sol la si ut Ut si

- - - - mi sol - - - fa - - - - re sol fa mi re mi ut mi la si ut - - - - - -

into D. *fp*

la sol fa mi re ut.

tr returns to G.

- - - - si ut sol mi re ut - - - - - - - si ut.

Nº 8

Larghetto

Sol sol sol fa fa mi re mi fa sol fa mi

Mi mi mi re re ut si ut re mi re ut

la sol fa mi re si - - - - - ut re la sol fa fa mi

sol fa mi re ut ut si ut

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la sol fa mi re si ut la mi fa re mi re ut End

sol sol fa mi ut ut si ut End

mi la sol - - - - fa - - - - - - - mi re - - - - ut la - - - - sol fa - -

ut ut re la re ut si la sol la si - - - - sol la si

- - - - mi sol ut mi re ut si si ut

ut si la re ut si D.C.

* The Syllables notchanged.

Nº 9.

Largo

sol la sol fa mi re sol - - - ut fa - - - - mi ut la si

sol fa mi re ut - - - - si la re si sol ut fa re

sol la fa sol mi fa sol la sol la si ut si ut si ut si ut fa mi re ut

mi ut re si ut re mi fa mi fa sol la sol la sol la sol la re ut si ut

SCALE.

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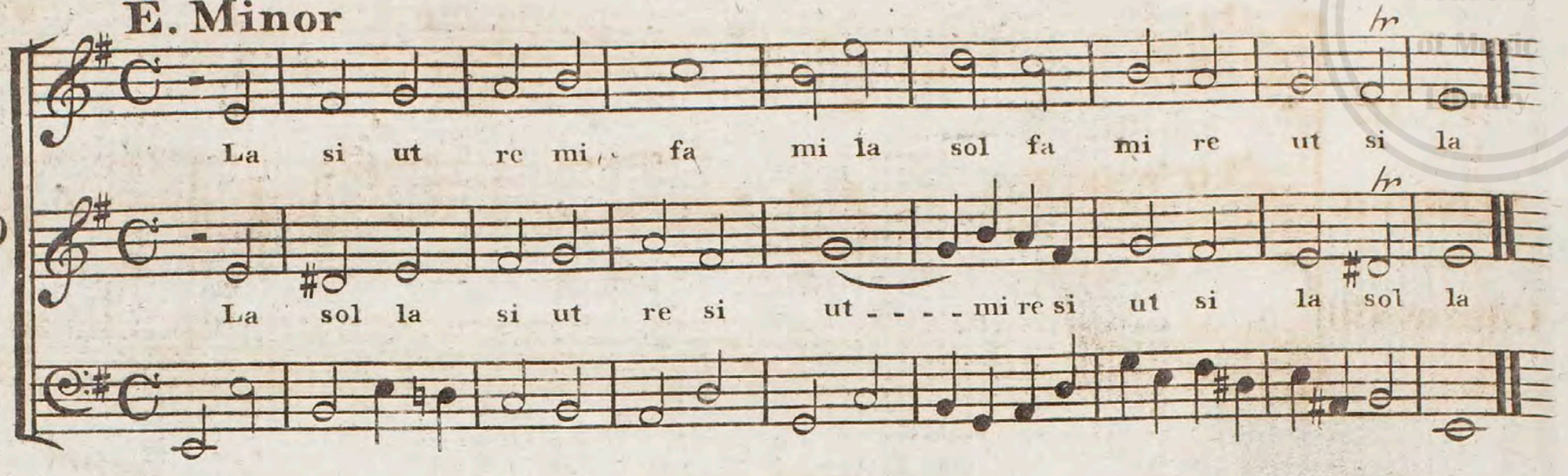
E. Minor



Nº 10

Nº 11

Allegro

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Nº 12

Allegro Commodo

La sol la

La sol la mi - - fa mi re ut si ut si la si ut re ut si la

mi - - - fa mi re ut si ut mi ut re si re ut la ut ut si re mi fa sol

sol la si mi sol la ut la si sol si la la sol la si ut re si la sol

mi re ut ut sol ut ut si la sol sol sol sol - - fa mi fa mi re

cres

ut - - - - ut re mi re ut sol sol fa mi mi mi mi - - re ut re ut si

cres

ut ut si la sol fa mi re ut si ut re mi la sol fa mi re ut si la sol - - - la

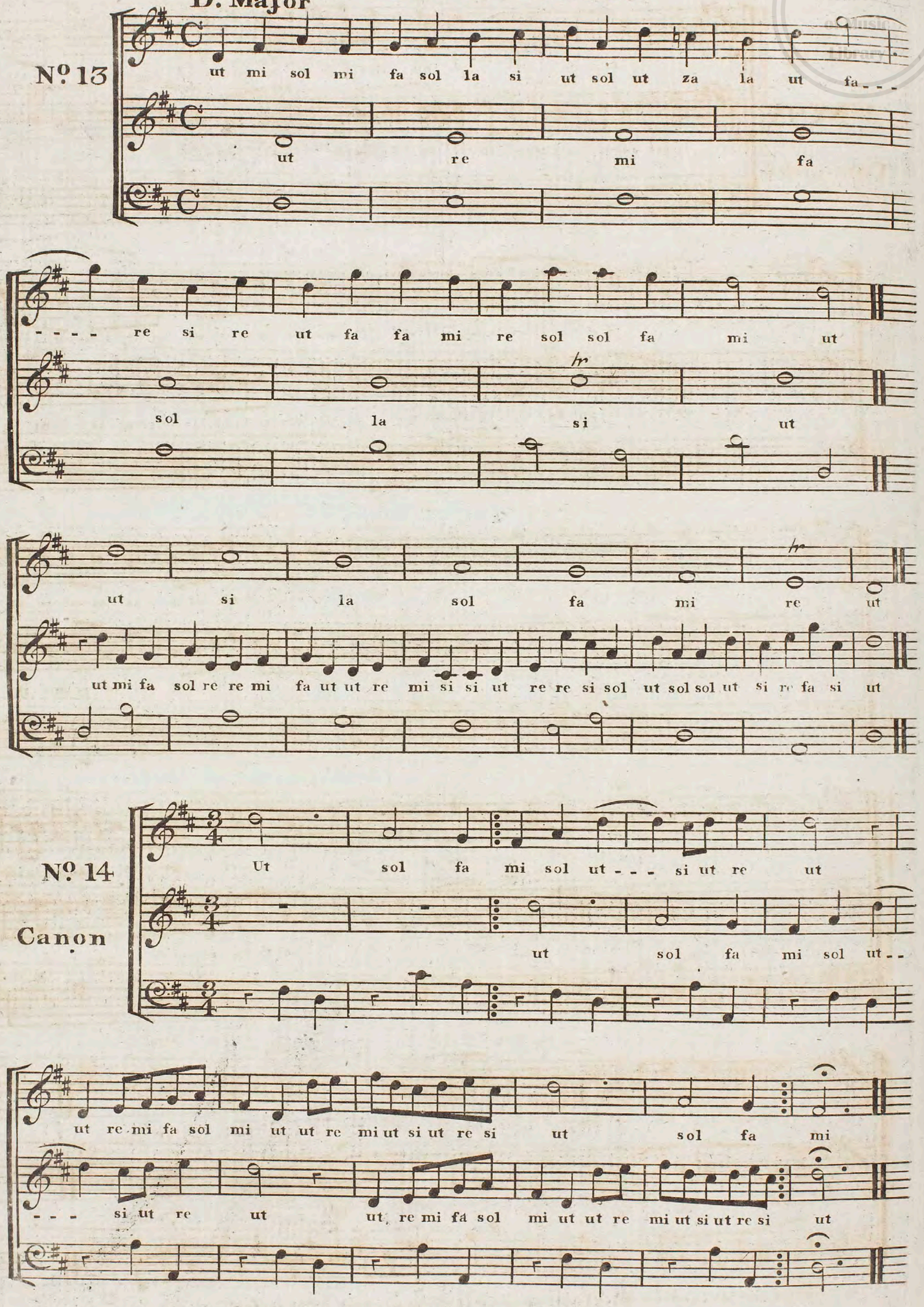
ut - - - - sol sol fa mi re ut si la sol ut re mi - - - - fa mi re ut si ut mi

la sol la mi - - fa mi re ut si ut re ut si la

la si ut si ut re ut si la sol mi sol la si la sol la

SCALE Divided.

D. Major



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Nº. 15

Ut re mi fa sol fa mi re mi re ut si sol la si

Sol la si ut re mi ut si za la re fa sol fa

ut sol la si ut - - - - - - - - si ut mi re ut re ut si ut si la sol la si ut

mi re ut re mi fa sol la fa sol ut ut si la si la ut re ut si ut

re ut si la si ut si ut re mi ut si la si ut re ut

si ut si la sol la si ut re ut si ut re ut re mi ut mi re ut si ut re mi re

si la sol la si ut re mi ut si za la re ut si ut re sol la si

ut si ut ut re mi fa sol fa mi re mi fa sol fa

ut re ut si ut - - - - - - si ut.

mi fa - - - - - - mi re ut.

※ The Sign of the Modulation (G.♯) not appearing in the upper Part, UT changes not its Place throughout.

Nº 16. B. Minor Scale

La si ut re mi fa mi re ut si la la sol fa mi mi re ut si la.

La sol la si ut re ut si la sol la ut la si ut re ut ut si la sol la.

Largo

Nº 17. Leggiere

La si ut mi re ut si mi re ut si la sol

La sol la ut si la sol mi re ut si la sol fa

fa fa mi re ut si la sol sol fa mi re ut fa re mi re si ut mi fa sol

fa mi re ut si la sol sol fa mi re ut si la re si ut fa re mi ut re mi

la si ut re mi fa sol fa mi re ut. si ut - - - - - si ut la si la si sol

fa sol la si ut re mi re ut si la sol la sol fa mi re mi ut re

ut ut ut ut si si si si la la si ut re fa re ut si la.

ut mi mi mi re re re re ut ut re mi fa re si la sol la.

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Nº 18

Andante Tenuto

pia.

mi la si ut mi re

pia.

ut re mi fa sol

cres:

for.

ut re mi ut re mi fa mi re mi fa re mi fa sol fa mi mi re- - - - - -

for.

la re mi fa sol la si mi fa sol la si ut ut- - - - - si la sol fa

- - - - ut si la sol la si ut la sol la

pia.

mi fa- - - - - - mi fa mi ut fa re

cres.

for.

si ut re ut si sol la- - - - - - re ut si la

cres.

for.

re sol fa mi re mi fa mi re si ut fa

pia.

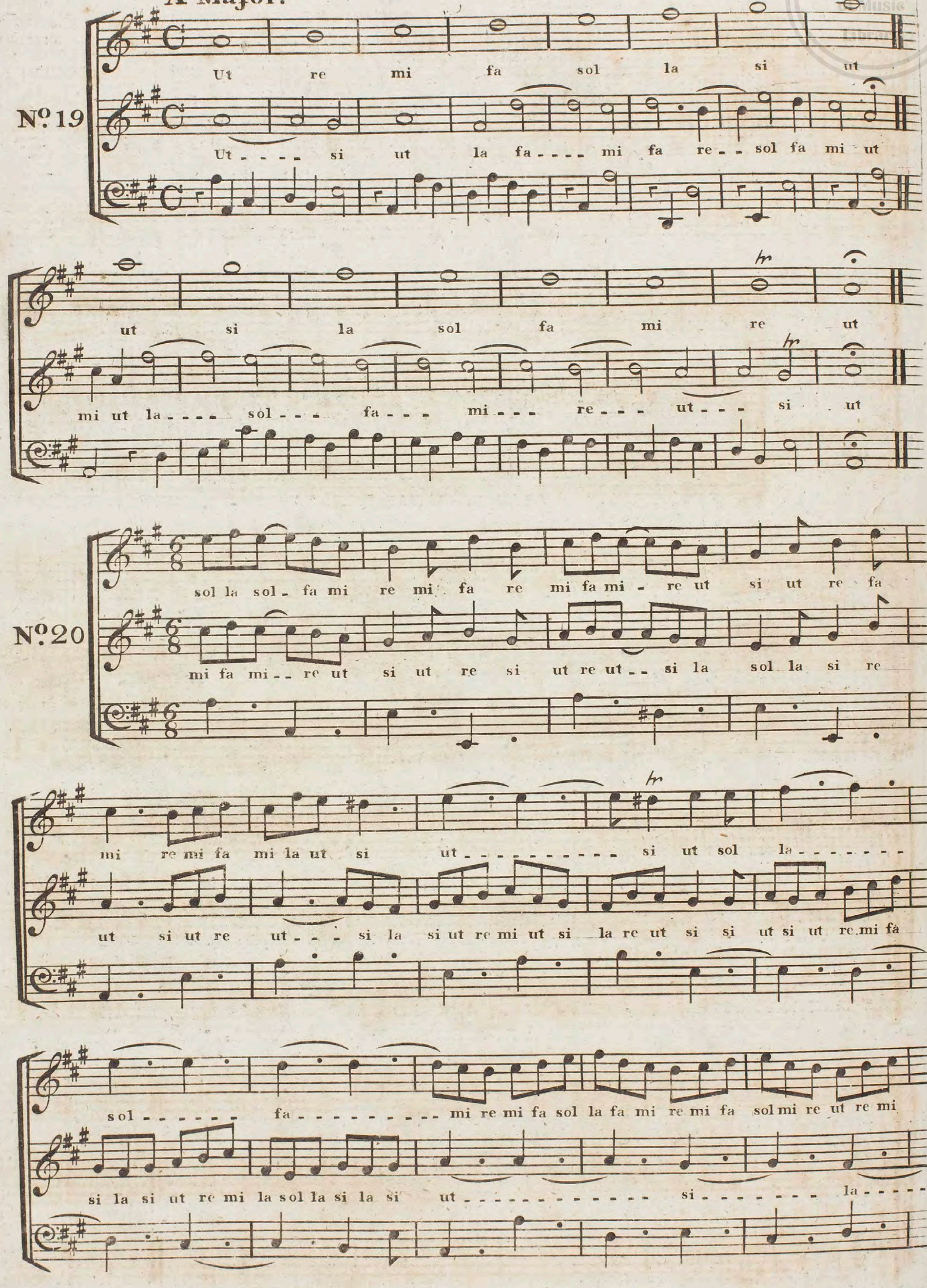
sol la si ut si ut re ut si la.

pia.

mi ut re mi re mi fa mi la sol la.

SCALE.

A Major.



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fa re ut si ut re mi fa sol fa mi re sol fa mi

sol la si ut re mi re ut si ut

Nº 21

Andantino

sol mi mi fa sol fa re re mi fa mi mi fa sol la sol fa mi

mi ut ut re mi re si si ut re ut ut re mi fa mi re ut

re re mi fa sol fa mi re sol mi ut si la sol fa mi re si la sol fa mi re ut la sol fa mi re ut si ut sol

si si ut re mi re ut si ut la fa la si sol mi sol la fa re fa sol sol fa mi re ut si

sf

la si sol fa mi fa sol la sol mi mi fa sol

ut ut si la sol fa mi re si sol la si ut re mi fa mi ut ut re mi

hr *hr*

fa re re mi fa mi mi fa sol la sol la mi mi re ut

re si si ut re ut ut re mi fa mi re ut ut si ut

SCALE

E. Major

Royal Academy of Music Library

Nº 22

ut re mi fa sol la si ut ut si la

ut si ut la fa mi ut fa re mi ut re mi fa

sol fa mi re ut ut si la sol sol la si ut

mi re ut si ut sol - - - si ut sol - - - fa mi

Nº 23

sol ut sa la fa re ut si sol ut - - -

ut sol fa mi ut sol fa mi ut fa sol sol sol fa mi ut

- - - - si ut la sol fa mi sol - - - fa - - - mi re

fa mi re ut sol - - - fa - - - mi re ut re mi fa sol la sol fa

ut ut si ut la si ut - - - si ut ut re ut re mi re mi fa mi re ut

mi ut re ut re mi re mi fa mi re ut ut si ut la si ut - - - si ut

Royal Academy of Music Library

Nº 24

Larghetto

Sol ut si la sol la si ut - - - - - - si za

Ut fa mi re ut re mi

la fa fa re re ut si sol sol mi mi re ut la fa mi re ut si sol sol la si

fa sol la fa sol - - - - - - fa mi re resol fa mi re

ut ut re mi fa sol la fa

ut re mi fa mi re mi ut ut ut - - - si za la fa fa re re ut si sol sol mi mi re ut la fa mi re ut

sol la si ut re sol ut - - - si re si ut ut re mi fa mi fa sol

si re sol sol - - - fa - - - - mi re sol mi ut re mi

la - - - - - - sol fa mi fa sol la si ut re mi re ut si ut

fa mi fa sol fa mi re ut re mi ut ut si ut sol fa mi re ut

SCALE.

F. Major

Nº 25

Ut re mi fa sol la si ut

ut la mi fa re mi

ut si la sol fa mi re ut

mi re ut si re ut sol ut si ut

Nº 26

Allegro

Moderato

sol fa mi re ut la si ut mi re ut si la sol ut si ut mi fa mi ut mi sol

sol fa mi re ut la si ut mi

la fa mi re ut sol la si ut fa mi sol la si ut za la sol fa re mi ut sol

fa mi re ut si ut si ut sol la si ut fa mi ut re mi fa mi re ut si sol sol

sol la si ut mi la fa re sol mi ut sol fa mi re ut

fa re mi ut sol sol fa mi re ut si ut si la re si ut si ut

(* The Key of C. being Established.)

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Nº. 27

Andante

Sol ut si la sol fa mi ut ut - - si la sol ut - - - si ut

ut fa mi re ut si la - si sol sol - -

la si ut sol ut - - - - za la sol fa re mi re ut

- - - fa mi ut re ut re mi fa - - - - mi re si ut - - - - si ut ut

ut fa mi re ut si sol sol - - - fa mi la si ut - - - -

fa mi re ut si sol ut ut re fa sol la sol la si sol ut fa sol la sol fa mi re ut

- - - - si ut mi fa re mi fa sol mi ut sol la si ut re sol la si ut - - - - sa la

fa re mi fa sol mi ut ut - - - si ut mi fa mi ut re mi fa sol ut re mi fa - -

sol la si ut re mi fa si la sol ut - - - - si ut

- - - mi re ut si sol sol - - - fa mi re ut re ut

SCALE

D. Minor

Nº. 28.

Largo

La si ut re mi fa mi la si ut si
La sol la si ut re ut la la sol la sol
la sol fa mi re ut si la
la fa mi - - - re ut - - - si la - - - - sol la

Nº. 29.

Andante

La si ut mi la sol fa mi fa mi
La si ut si ut la si ut re ut re ut
ut - - - - - ut si ut ut ut ut
la si ut re mi fa sol la si ut ut re sol fa mi re ut mi mi mi
si la sol - - - la si ut re mi ut re mi fa sol la si ut re mi mi la sol la
re ut si mi fa re mi fa sol ut re mi fa sol la si ut ut - - - si ut la la

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si la si ut mi la sol la si ut si la.

sol la si ut si ut la mi re ut re mi la sol la.

Nº. 30

Moderato

La si ut si la si ut re mi mi la - - - - - - re - ut si la

La la sol mi la sol la sol la sol fa mi fa re

si ut sol ut — la si ut re ut si la si sol ut ut fa - - - - re mi fa sol la si ut re mi

sol fa mi re mi - ut re mi fa mi re - - - - - si ut re mi fa sol la si ut

re ut si ut si la sol fa mi re ut la la - - - - si ut si la sol la si

si la sol la sol fa mi re ut si ut - - - - la fa - - - re mi la la sol mi

ut si la - - - - - - - - sol la

la sol la la si ut re mi fa mi ut fa re ut si la

SCALE

B♭. Major

Nº 31

Ut re mi fa sol la

Ut ------ si ut la ut fa ---- mi fa

la sol fa mi re ut si la sol

fa ----- mi --- re ---- ut si la sol sol ut si ut sol---

fa mi re ut re mi fa sol la si ut re mi re ut

fa mi re mi fa re ut si ut

Nº 32

Andantino

ut ut ut fa— mi fa re mi mi ut la si ut re mi fa sol mi

ut ut ut fa— mi fa re mi mi ut

fa la sol fa mi mi sol la fa sol mi fa fa mi re re sol -- fa fa--

la si ut ut mi fa re mi ut re re ut si si sol la si ut re ut si la

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--- mi mi re sol fa mi sol --- fa fa --- mi mi re re ut

si ut ut --- si ut sol la si ut re ut si la si ut ut --- si ut

Nº 33

Moderato

Ut re mi fa sol mi la sol fa mi re re mi fa mi re sol sol -

Ut si ut re mi ut fa mi re ut si la la si ut si

--- ut re mi fa mi re ut si la re ut si sol la si ut si

la si sol la si ut --- si la ----- sol fa --- mi fa re mi fa sol

ut mi mi mi mi fa sol la re mi fa sol ut re mi fa mi re

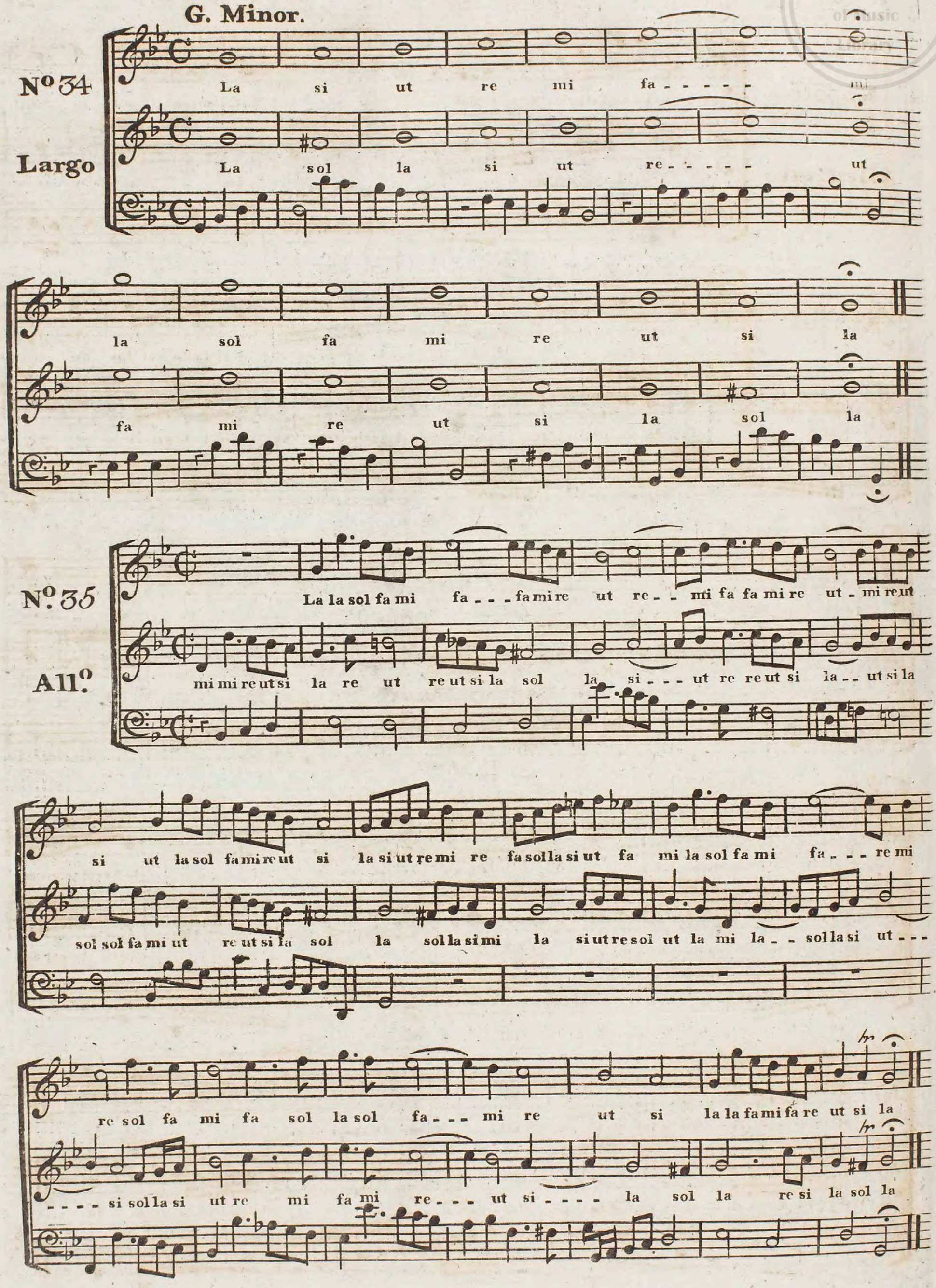
mi ut ut ut ut re mi fa si ut re mi la si ut re ut si

ut re mi fa sol mi la sol fa mi sol la sol fa mi re ut si la sol la si ut --- re mi fa mi

ut si ut re mi ut fa mi re ut mi fa mi re ut si la sol fa mi fa mi fa sol la si ut

SCALE

G. Minor.



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Nº 36

Allegretto

La sol fa mi re ut si la sol la re ut si la la mi fa sol fa mi

La sol fa mi re ut si la si la sol la si ut re ut

re ut - - - - fa - - - - mi fa sol la sol fa mi re ut si la la sol fa mi re

si ut la la si ut re ut re mi fa mi re ut si la sol fa fa mi re ut si

ut re mi fa la re ut - - - si ut mi

ut - - - - - si ut sol la za la ut - - - si la si sol la si ut - -

re mi re mi fa mi re ut si ut re mi ut fa mi re ut si la la sol fa mi re

- - - si ut si ut re ut si la sol la si ut la re ut si la sol la la sol fa

ut si la sol la re fa mi re ut si la la - - - - - - sol la

mi re ut si la ut si re ut si la sol la - - - - - - fa mi fa re ut si la

SCALE

Eb. Major

Nº 37

Ut - - - re - - - mi - - - fa - - - sol - - -

mi fa sol mi ut si re fa re si ut ut sol la za la - - - mi mi ut sol mi

la - - - si - - - ut - - - ut - - - si - - - la - - -

fa ut la fa re - - re mi fa sol fa mi - - - mi - - - re - - - ut - - -

sol - - - fa - - - mi - - - re - - - ut - - -

si - - - - - - si ut re ut si ut ut sol ut - - si re fa re si ut ut

Nº 38

Andante

Ut mi - - re ut ut - - - si ut ut za la za la sol fa sol fa mi

ut - - si ut mi la si ut sol ut fa mi fa mi re ut re mi ut fa mi re ut

re re re ut si ut si la sol la si sol ut re ut si la si la ut si ut - - - - - si ut - - - -

si la sol sol sol fa mi fa mi re ut re ut si la sol la si ut la re ut si la si sol sol fa

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- - - - - - - la - - - - - - - si ut re si sol la si sol la re ut si la sol ut - - si ut

mi fa mi re ut re mi fa si ut si la sol la si ut sol - - - - fa - - - mi re ut

Nº. 39

Allegro

sol si sol ut ut re mi fa sol la za la sol fa mi re ut sol fa

ut mi ut sol - - - - fa mi ut re mi fa sol mi fa mi re ut si la sol la si ut re

mi ut ut - - - - si ut re mi ut si la sol

ut re mi fa sol la za la sol fa mi re ut si re sol fa mi re ut si ut la si ut sol la si ut - - si ut sol si sol

ut re mi fa sol la za la re si ut za

ut - - - - - ut re mi fa sol mi fa sol la si ut re mi fa - - - re sol fa mi re ut sol si sol

la ut fa mi - - - - re ut - - - si ut sol mi ut re sol mi ut

fa la sol sol fa fa mi mi re re mi ut - - - si ut

SCALE

C. Minor

Nº40

La si ut re mi re ut si ut si la

La sol la si ut si la sol la sol fa

sol fa mi re ut re mi fa mi re ut si la

mi re ut ut si ut za la si ut si la sol la

Nº 41

Allegretto

ut si ut re si sol mi ut si la sol ut la sol fa mi re mi

La sol la si sol mi la si ut re mi fa sol - - - fa mi fa mi re ut si ut-

re mi sol mi fa sol la sol ut - - - si ut si la sol

-- si ut mi ut re mi fa mi re ut re mi fa sol - - - fa mi-

fa mi la sol la sol ut si ut re si sol la sol la fa re re si ut si la

---- re ut si ut si la sol la si sol mi la si si ut si la la la - - - sol la

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Nº 42

Andante

La si la ut - si re - - - ut si la - - - - -
La - - - - - sol la mi mi fa fa - - - - mi re ut - - - - -
- - - sol la si mi - - - re ut si ut mi mi re si si
- - - si la - - - - - sol fa - - - - - mi sol sol fa re re
ut mi re ut sol la si ut re mi fa si si ut
mi sol fa mi ut si ut re mi fa sol - - - - - - - - la sol fa mi re mi ut ut
si sol sol ut mi re ut si la si re ut si la sol - - - - - - - - - -
sol fa mi ut fa la sol fa mi re mi - - - - - - - - - -
la ut la si ut si ut re mi fa si ut si la - - - -
mi sol mi la - - - - - - - - - - - - - - - - sol la - - - -

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PIXELL (John.) 1759 English Songs.

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The Invitation to the Red_Breaſt — Inſcrib'd to W.m Shenſtone Esq:

German Flute
Violino Imo & 2 do.
Alto Viola.
Canto.
Baſso.

Flute

Siciliana

:S: *Violini*

Forte

Flute *tr*

:S:

Forte *Piano*

:S:

Forte *Piano* *tr*

Whilſt all the fields are white with Snow, and northern Winds tempeſtuous blow, pretty tuneful

:S:

Forte *Piano*

tr

tr

Violini

tr

Warbler come come and frolic round my Room; come come and frolic round my Room.

In Spring when *Zephyrs* gently blow,
And Leaves are ſeen where hung the Snow,

:S: To thy native Woods repair,
Where thy Fellow_ſongſters are; :S:

2.

Flute alone *Flute*

Vio. Imo

pretty Warbler tuneful Warbler come and fro.....lic round my Room come come and fro _ lic

rou.....nd my Room come and fro_lic round my Room

Vio. Imo

2. do

Tutti Piano

With o_pen Window I'll receive with food my hun_gry Gueſt relieve with

But when cold Froſts congeal the Plain
Frequent my friendly Roof again;

Flute alone.

Flute.

Violi:

food my hungry Gueſt relieve convinc'd his ſweet melodious Lay melo.....

Flute
Imo
2do

.....dious Lay my En_ter_tainment will re_pay.

Remembring ſtill thy warbling Lay
My Entertainment will repay.

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4.

My Time, O ye Muſes &c.

Andante Vivace

:S: My Time O ye

Muſes! was hap_pi_ly ſpent when *Phœbe* went with me wherev_er I went ten thouſand ſweet Pleaſures I

felt in my Breaſt ſure never fond Sheperd like *Col_in* was bleſt

Tender

But now ſhe is gone and has left me behind what a marvellous Change on a ſudden I find when all things were

fine as cou'd poſsibly be I thought 'twas the Spring but A_las! it was She I thought 'twas the

Spring but A_las! it was She.

For the four following Verſes, See the Spectator *8th Vol:*

? Battishill

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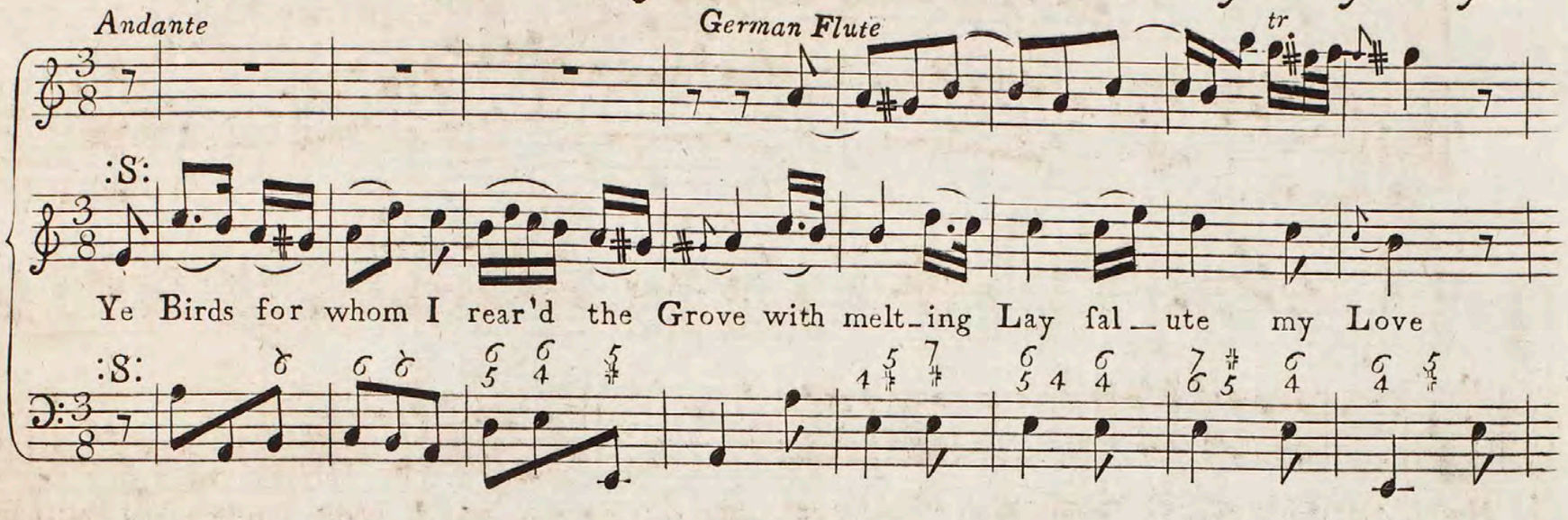
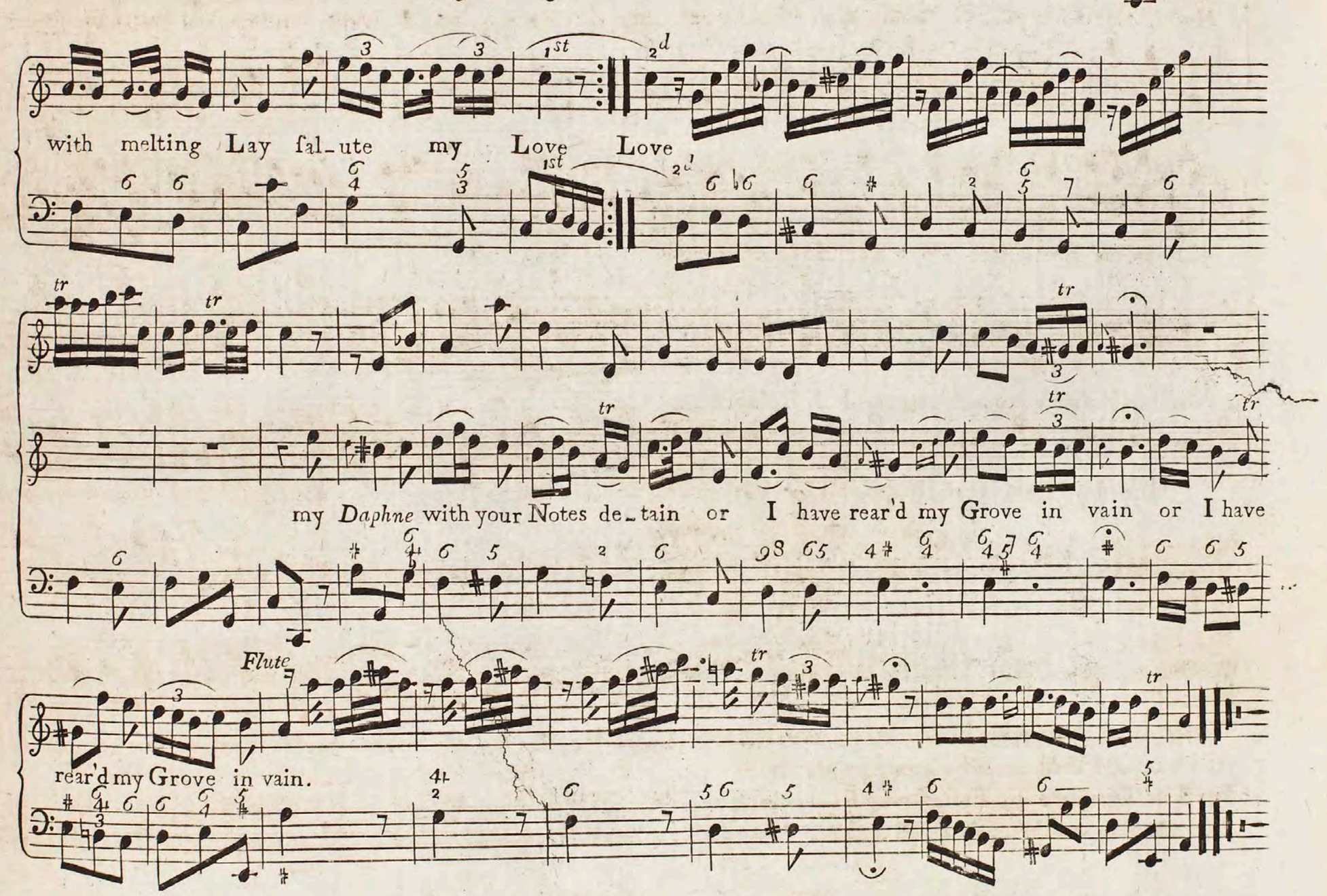
Daphne's Visit — Inscrib'd to the Rt Hon: Lady Mary Grey.

5.





2.

Ye *Flow'rs !* before her Footsteps rise:
:S: Disply at once your brightest Dyes; :S:
That she your opening Charms may see;
:S: Or what are all your Charms to me? :S:

3.

Kind *Zephyr !* brush each fragrant flow'r;
:S: And shed it's Odours round my Bow'r; :S:
Or never more, O gentle *Wind*,
:S: Shall I from thee Refreshment find. :S:

4.

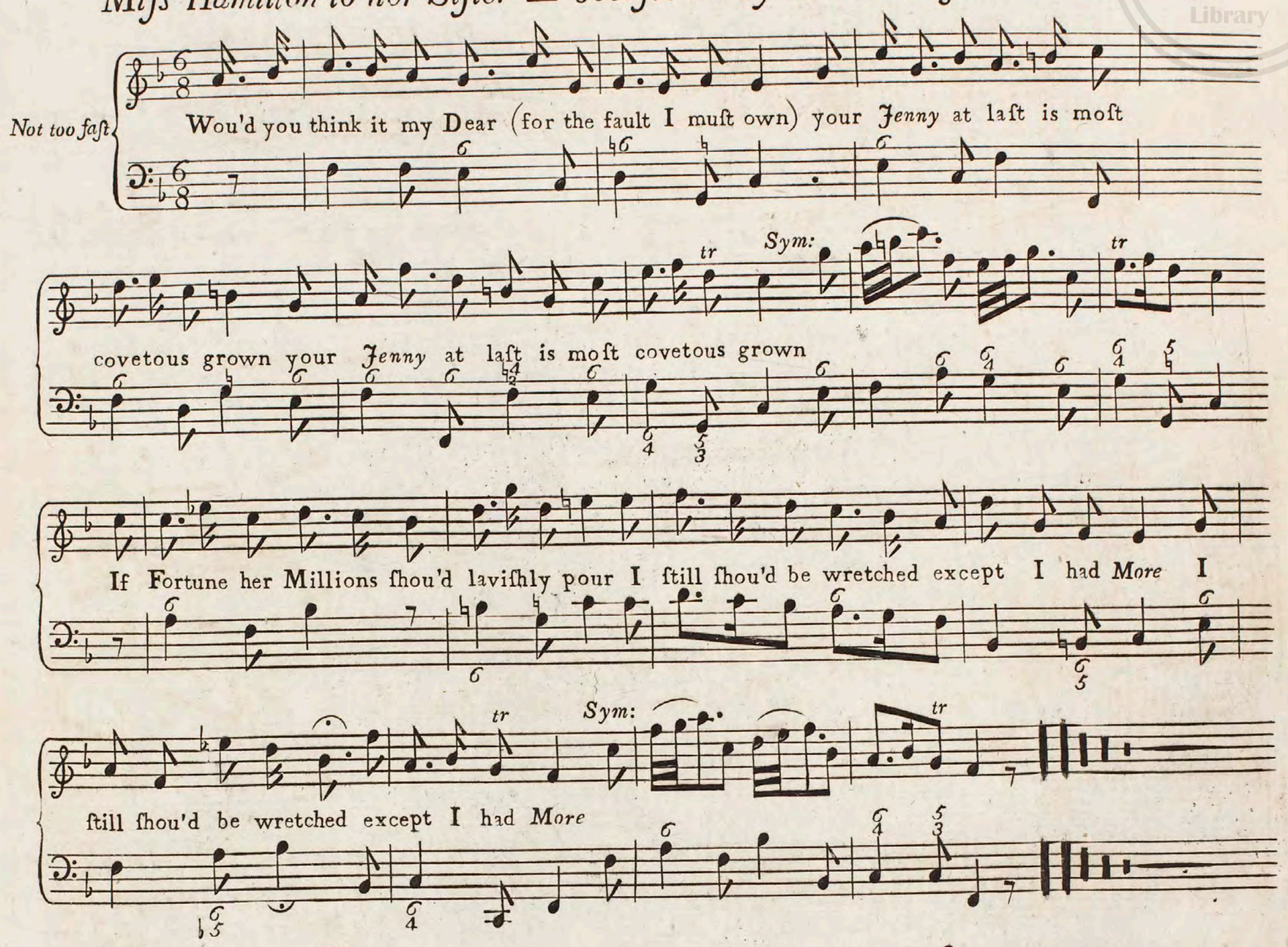
Ye *Streams !* if e'er your Banks I lov'd;
:S: If e'er your native Sounds improv'd; :S:
May each soft Murmur sooth my Fair,
:S: Or, Oh! 'twill deepen my Despair. :S:

5.

And Thou, my *Grott*, whose lonely Bounds
:S: The melancholy Pine surrounds; :S:
May *Daphne* praise thy peaceful Gloom
:S: Or Thou shalt prove her *Damon's* Tomb. :S:

6.

Miſs Hamilton to her Siſter — occaſion'd by her Love for Mr More.



2.

As gay as I am cou'd I ſpend all my Days
In Op'ras, in Dances, Ridottos, and Plays :S:
Her Fate your poor *Jenny* with tears wou'd deplore
For Alas! my dear Girl, what are theſe without *More* :S:

4.

'Tis the ſame thing with Pleaſures and Money and Men
And I think I ſhall never be happy again :S:
For I've Danglers and Praters, and Lovers in ſtore
And yet like true Woman I ſtill ſigh for *More* :S:

3.

Old Sr Simon, poor Devil, has juſt now been here,
And offers to ſettle eight hundred a Year :S:
But I anſwer'd the Knight, as I've anſwer'd a Score
You know it won't do Sr, for I muſt have *More*. :S:

5.

In ſpite of this craving I vow and proteſt
That Avarice ne'er had a Place in my Breaſt, :S:
For I ſwear I'd not envy the Miſer his Store
If I had but enough for myſelf and one *More*. :S:

6.

You'll wonder, my Love, who this dear One can be,
Whoſe Merit can boaſt ſuch a Conqueſt as me :S:
You ſhan't know his Name, though I told you before,
It begins with an M but I dare not ſay *More*. :S:

? Calcott
? Crotch

The Sky-Lark.

German Flute.

Violin.

Not too fast

Flute alone

Go, tuneful

Flute

Bird, that glad'-ft the Skies

Go, tuneful Bird, that gladft the Skies to

Daphne's Window ſpeed thy way and there on quiv'-ring *Pinions* riſe and there thy voc-al Art diſ-

Violin

—play and there thy voc-al Art diſplay.

2.

And if She deign thy Notesto hear,
And if She praiſe thy Matin Song,
Tell her the Sounds that ſoothe her Ear
To *Damon's* native Plains belong.

3.

Tell her in livelier Plumes array'd
The Bird from *Indian* Groves may ſhine;
But aſk the lovely partial Maid,
What are his Notes compar'd to thine?

4.

Then bid her treat yon witleſs Beau,
And all his flaunting Race with Scorn,
And lend her Ear to *Damon's* Woe
Who ſings her Praiſe, and ſings forlorn.

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? Callcott

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8. *The Landſkip_Inſcrib'd to the Rt. Hon: the Counteſs of Aylesford.*

Andante Vivace

:S:

How pleaſ'd within my na_tive Bow'rs e'erwhile I paſs'd the Day Was ev_er

Scene ſo deck'd with flow'rs were e_____ver flow'rs ſo gay were e____ver flow'rs ſo gay?

How ſweetly ſmil'd the Hill the Vale and all the Landſkip

round the Riv_er glid_ing down the Dale the Riv_er gliding down the Dale the Hill with Beeches crown'd e y

Sym:

Hill with Beech_es crown'd

But now, when urg'd by tender Woes
I ſpeed to meet my Dear,
That Hill and Stream my Zeal oppoſe
And check my fond Career. :S:

2.

No more, ſince *Daphne* was my Theme
Their wonted Charms I ſee;
:S: That verdant Hill, that chryſtal Stream :S:
:S: Divide my Love, and Me. :S:

The Words by Mr Addiſon ——— *Within Compaſs of the* German Flute.

Affettuoſo

:S: Beneath ſome hoary Mountain I'll lay me down and weep or near ſome warbling Fountain bewail my-

-ſelf a-ſleep Where feather'd Choirs combining with gentle murm'ring Streams and Winds in Concert joi-

---ning raiſe ſadly-pleaſ-ing Dreams

The rural Groupe — A Scotch Air ——— The words by a Lady.

Corno. I^mo & 2do

Andante

Come my bonny Love let us gang a-way freely let us rove where the Lambkins play

Where the painted Lawn deck'd with op'ning flow'rs To the glowing Morn balmy Incenſe pours

Sweet the Roſes blow,
Sweet the tedded Hay,
Sweet the Heifers low
Round the dewy Lea.

2

Hark! the feather'd Train
Chaunt their Songs with Glee,
O, their ſprightly Strain.
Come my Laſs with me.

Not the dawn of day,
Not the jocund Birds,
Not the Lambkin's Play,
Not the breath of Herds:

3

Not the bluſhing Roſe
Nor the tedded Hay
Can one Charm diſcloſe
While my Love's away.

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The Words by a Lady — occaſion'd by the Death of the favourite Red-breaſt grown tame.

Recitativo

Amidſt her flow'ry Paths *Ophelia* rov'd to call the warbling Redbreaſt

whom She Lov'd whilſt throbbing fears her tender Boſom ſwell and deep-fetch'd Sighs his hapleſs Fate fore=

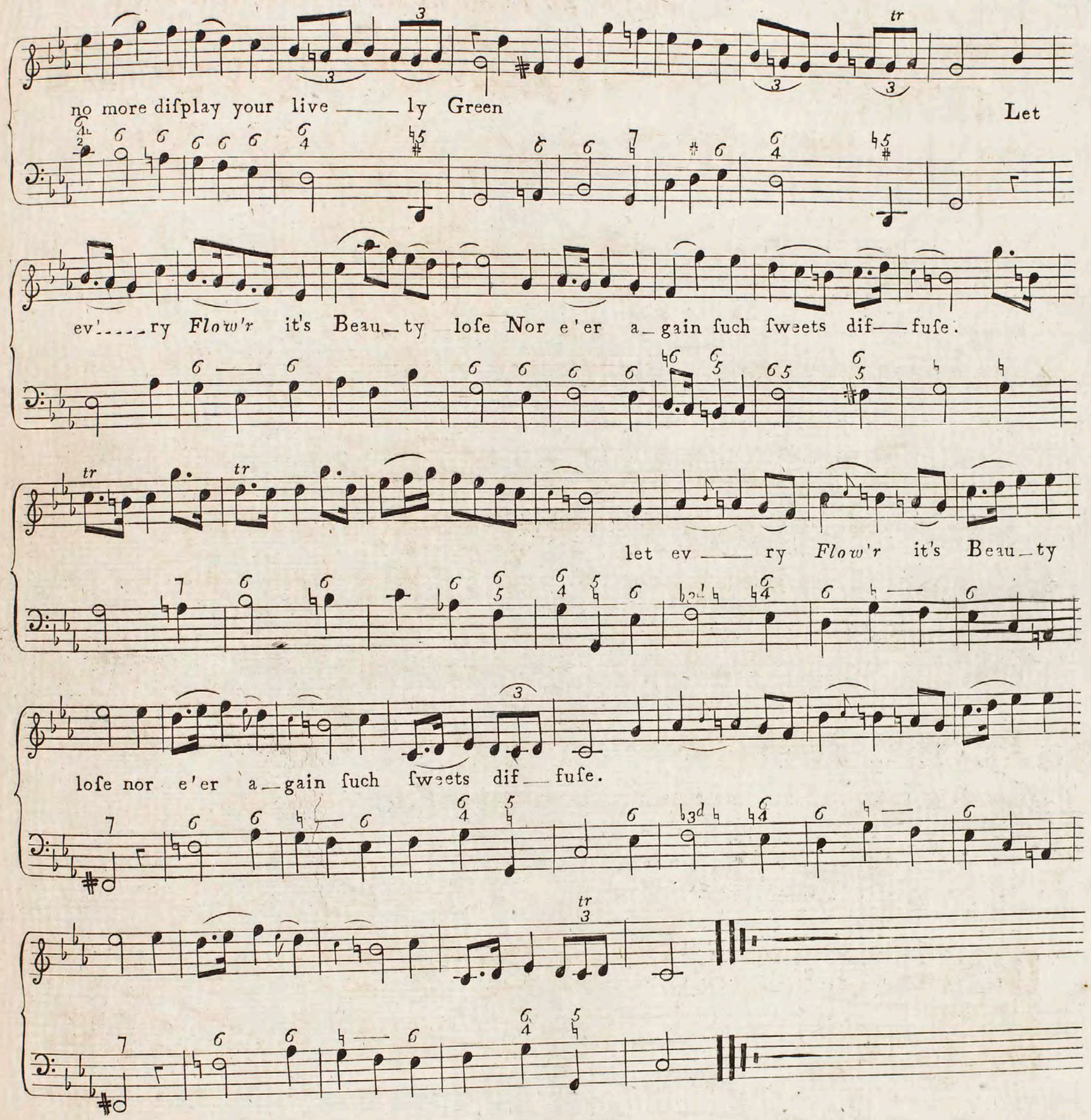
=tell; when Lo! beneath a Shrub ſhe caſt her Eye and ſaw the little Warbler lifeleſs lie

ſome pearly Drops her lucid Eyes diſtill'd and thus in doleful Strains She ſung him kill'd.

Andante

Ye *Groves* in deeper

Shades be ſeen no more diſplay your live — ly Green Ye *Groves* in dee — per Shades be ſeen



2.

:S: Ye *Warblers*, ceaſe your Songs of Love,
No more let Gladneſs fill the Grove; :S:
:S: In mournful Strains alone contend,
And wail with me your hapleſs Friend. :S:

3.

:S: And Thou, his *Mate*, whoſe joyleſs Breaſt
No more muſt find the Sweets of Reſt, :S:
:S: Tune, tune thy lovelorn Notes to Woe,
Nor ſhall my Tears forbear to flow. :S:

The deſponding Swain.

Andante

At De_lia's Feet de_voutly dying

e_ver vow_ing e_ver ſighing the cold regardleſs Maid to move with un_ a_vai_____ling

Pray'rs I ſue You firſt have taught me how to love Ah! teach me to be hap_py

too You firſt have taught me how to love Ah! teach me to_ be hap_____py too.

2.

But She, alas! unkindly wiſe,
To all my Sighs and Tears replies—
'Tis ev'ry prudent Maid's Concern
Her Lover's fondneſs to improve;
If to be happy You ſhou'd learn
You quickly wou'd forget to love.

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Charming is your Shape &c.

Poco Allegro *tr*

Andante

Sym:

Charming is your Shape and Air

Charming O charming your Shape and Air and your face as Morning fair

Coral lips and Neck of Snow Cheeks where opening

Rof_es blow whene'er You ſpeak or ſmile or move all is Rapture all is Love all is

Rapture all is Love all is Rapture all is Love

Ad lib:

End with the Symphony.

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14.

A Song humourouſly commented upon in the Spectator.

For the Harpſichord *and Voice alone.*

Poco Allegro

My Love was fickle once and changing nor e'er wou'd ſettle in my heart from

Beauty ſtill to Beauty ranging in ev'_ry face I found a dart

'Twas firſt a charming Shape enſlav'd me an Eye then gave the

Ad Libitum Tempo Ord:

fat_al Stroke 'till by her wit Co_*rin_na* fav'd Me and all my for_mer Fetters broke

Sym:

But now a long and lafting

Anguiſh for *Be'_vi_de_ra* I endure hourly I ſigh and hour_ly languiſh nor hope to

Sym:

find the wont_ed Cure nor hope to find the wonted Cure

For here the falſe inconſtant Lover

aft_er a thouſand Beauties ſhown does new ſurprizing Charms diſ_co_ver and finds Va_ri_e_

_ty in One

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16.

? Kozeluch

Winifreda.

Within Compaſs of the German Flute.

Andante Vivace

Away! let nought to Love diſpleaſ_ing my *Wini_freda* move thy fear let nought de_

___lay the heav'nly Bleſsing nor ſqueamiſh Pride nor gloomy Care nor ſqueamiſh Pride nor gloomy Care

What though no Grants of Royal Donors nor pompous

Titles grace our Blood we'll ſhine in more ſubſtantial Honors and to be noble we'll be good and to be

noble we'll be good

2.

What though from Fortune's laviſh Bounty
No mighty Treaſures we poſſeſs,
We'll find within our Pittance Plenty,
And be content without Exceſs. &c
'Still ſhall each kind returning Seaſon
Sufficient for our Wiſhes give;
For we will live a life of Reaſon,
And that's the only Life to live. &c

3.

Our Name while Virtue thus we tender,
Shall ſweetly ſound where'er 'tis ſpoke,
And all the great ones much ſhall wonder
How they admire ſuch little folk; &c
Through Youth and Age in Love excelling,
We'ell hand in hand together tread;
Sweet_ſmiling Peace ſhall crown our dwelling,
And Babes ſweet_ſmiling bleſs our bed. &c

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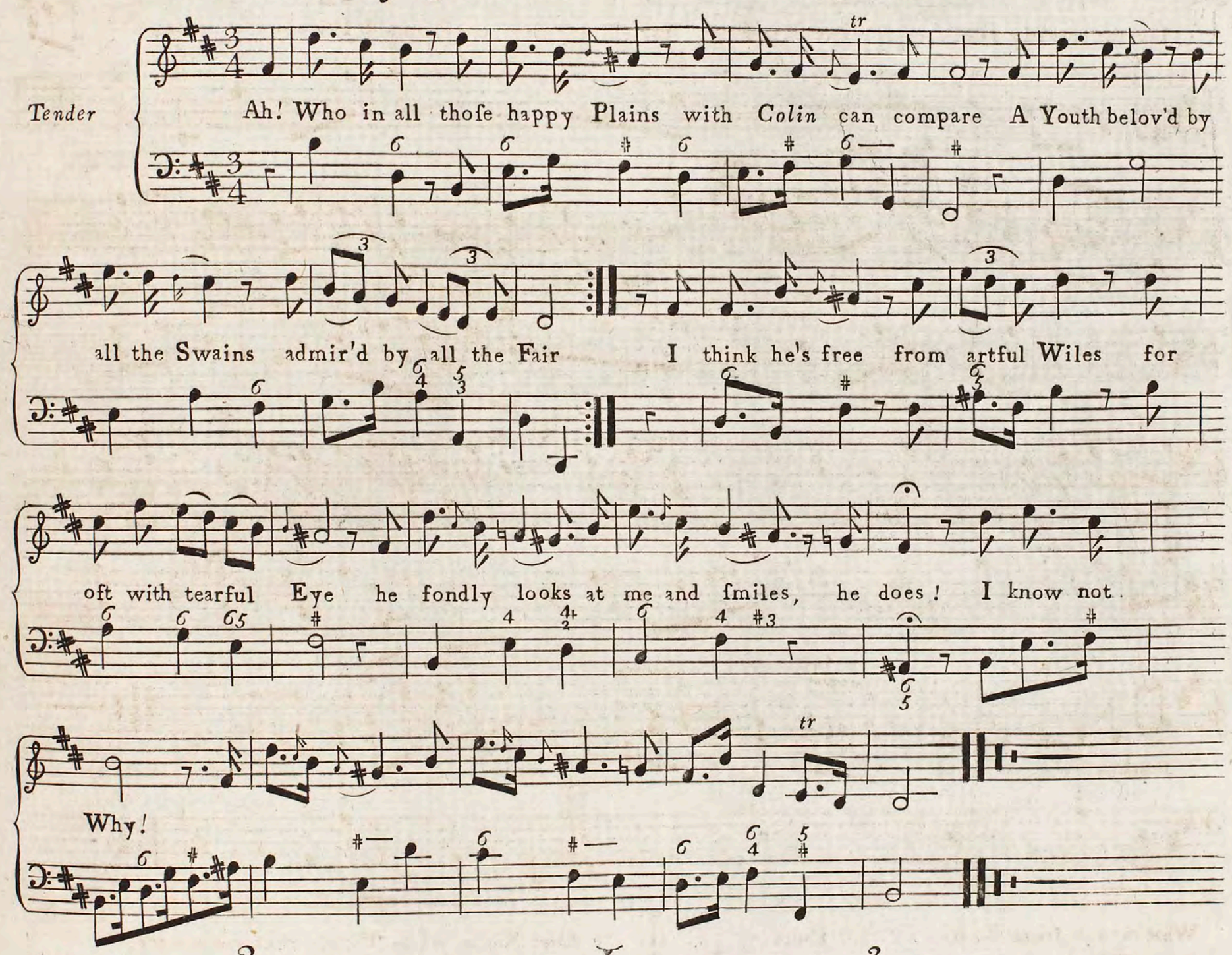
4.

How ſhou'd I love the pretty Creatures
Whilſt round my knees they fondly clung!
To ſee them look their Mother's features!
To hear them liſp their Mother's tongue! &c
And when with Envy Time tranſported
Shall think to rob us of our Joys
You'll in your Girls again be courted
And I go wooing in my Boys.

The mutual Symptoms ——— *Within Compaſs of the German Flute.*



2.

He preſs'd my hand I bluſh'd and ſigh'd,
Yet hope he did not ſee;
And then to ſpeak he vainly tried,
But gently ſigh'd like me.
Methinks this wary breaſt ſhou'd know
If *Colin* feign'd the Sigh,
Yet when he's nam'd it flutters ſo!
It does, I know not why!

3.

Say Gentle God! whoſe mighty Laws
Prevail o'er Nymph and Swain,
O ſhew my heart the ſecret Cauſe
Of *Colin's* tender Pain.
Say rather why this heart *intreats*
The Cauſe of *Colin's* Woe;
And why it flutters, why it beats:
Alas! too well I know!

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18.

The Blackbird.

German Flute

Slow

Hark to Yon Blackbird's plea_ſing Note Hark! Hark! Hark to Yon

Blackbird's pleaſ_ing Note ſweet Uſh_er of the vo_____cal Throng

Nature inſtructs his warbling Throat and all ad_mire his

ſprightly Song and all admire his ſpright_ly Song.

A Verse taken from Mr. Addison's Pastoral Hymn. Inscrib'd to Char. Jennins Esq:

Vio: 1mo

Vio: 2do

Basso.

Largo Sostenuto

Piano

Forte

1mo and 2do

Piano

Forte

Though in the Paths of Death I tread

Forte

Piano

Though in the Paths of Death I tread with

gloomy Hor___rors over-spread

Though

Volti

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20.

in the Paths of Death I tread with gloomy Horrors gloomy Horrors ov — er —

Vivace

ſpread, My ſteadfaſt heart ſhall fear no Ill for Thou O Lord art with me ſtill for

Sym:

Thou O Lord art with me ſtill.

Thy friendly Crook ſhall give me Aid thy friendly Crook ſhall

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Piano

give me Aid and guide me through the dreadful Sha - de and

guide me through the dreadful Shade and guide me through the dreadful Shade

I.mo

2.do

? Giordani

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22. *Florella — Inſcrib'd to the R^t Hon: the Counteſs of Suſsex.*

Andante

Why will *Flo_rel_la* when I gaze my raviſh'd Eyes re.... prove and

chide them from the on_ly face they can behold with Love

To ſhun your Scorn and eaſe my Care I ſeek a Nymph more kind and when I

rove from fair to fair more gentle Treatment fin.....d more gen__tle Treatment find

Violoncello

Sym:

Ritornello

2.

But Ah! how vain is ev'ry Joy,
Where Nature has no Part;
New Beauties may attract my Eye
But You engage my heart.

So reſtleſs Exiles as they roam,
Meet Pity ev'ry where;
But languiſh for their native home,
Though Death attend them there.

Amyntas.

Affettuſo Larghetto

:S: *Sym:*

On a Bank beſide a Willow On a Bank beſide a Willow Heav'n her Cov'ring

Sym:

Earth her Pillow ſad *Amynta* ſigh'd alone ſad *Amyn....ta* ſigh'd alone

From the chearleſs Dawn of Morning 'till the Dews of Night returning ſinging thus ſhe made her Moan

hope is baniſh'd Joys are vaniſh'd *Damon* my be_lov'd is gone! is gone! *Damon* my be_

Sym:

_lov'd is gone!

Time, I dare thee to diſcover
Such a Youth, and ſuch a Lover;
Oh, ſo true, ſo kind was He!

Damon was the Pride of Nature
Charming in his ev'ry feature;
Damon liv'd alone for me!
Melting Kiſses! murm'ring Bliſses!
Who ſo liv'd and lov'd as We!

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24. *Dorilas — Inſcrib'd to the Rt. Hon: the Counteſs of Plymouth.*

Andante Vivace

Vio: 1mo

Not too faſt

Vio: 2do

:S:

Piano

:S:

:S:

Young *Dorilas* an art-leſs Swain and *Daphne* Pride of weſtern

:S:

For:

For:

Plain their flocks together dro.....ve their flocks to-gether drove

2.

With mutual Joy each Morn they meet,
At Mid-day ſeek the ſame Retreat
And ſhelter in one Grove; &c.
At Eve :S: they haunt the ſelf-ſame Walk, :S:
Together innocently talk,
But not a Word of Love. &c.

3.

Hence mutual friendſhip firmly grew,
'Till Heart to heart ſpontaneous flew,
Like Bill to Bill of Dove; &c.
Both feel :S: the flame which both conceal, :S:
Both wiſh the Other wou'd reveal
Yet Neither ſpeaks of Love. &c.

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Gay Youth fat blooming on his face fat blooming on his Face And She too ſhone with ev'ry Grace

Yet Neither thought of Love Love Yet neither thought of Love

4.

She dwelt with Rapture on his Senſe
He doated on her Innocence,
Thus Each did Each approve; &c
Each vow'd :S: whilſt Each the Vow obſerv'd :S:
The Nymph was true, the Swain ne'er ſwerv'd
Then ev'ry word was Love. &c

Defiance to Cupid.

I.mo and 2.do

Vivace

Unis:

Volti

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26.

:S:

Fee_ble Cupid, vain Deceiver! What avails thy boaſted Quiver, Where are all thy

conqu'ring Arts? where are all thy conqu'ring Arts? They who fly thee may defy thee

jeeringly

where are all thy conqu'ring Arts? They who fear thee and revere thee ev_er feel thy keeneſt darts

They who fear thee and revere thee ev_er feel! thy keeneſt darts.

Cupid's Reply.

2.

Fooliſh Mortal! Why thus ever
Wilt thou boaſt thy vain Endeavour
To defy my juſt Controul? &c
But my Vengeance ſhall confound thee,
To defy &c —— *jeeringly*
:S: And my ſubtle Arrows wound thee
Through thy falſe diſloyal Soul. :S:

3.

When forlorn, and pale with Sorrow,
My Aſsiſtance thou woudst borrow,
Wafting ſoft neglected Sighs; &c
Then thy Cure in vain exploring
Wafting ſoft &c —— *jeeringly*
:S: And my help in vain imploring
Mopſa too ſhall thee deſpiſe. :S:

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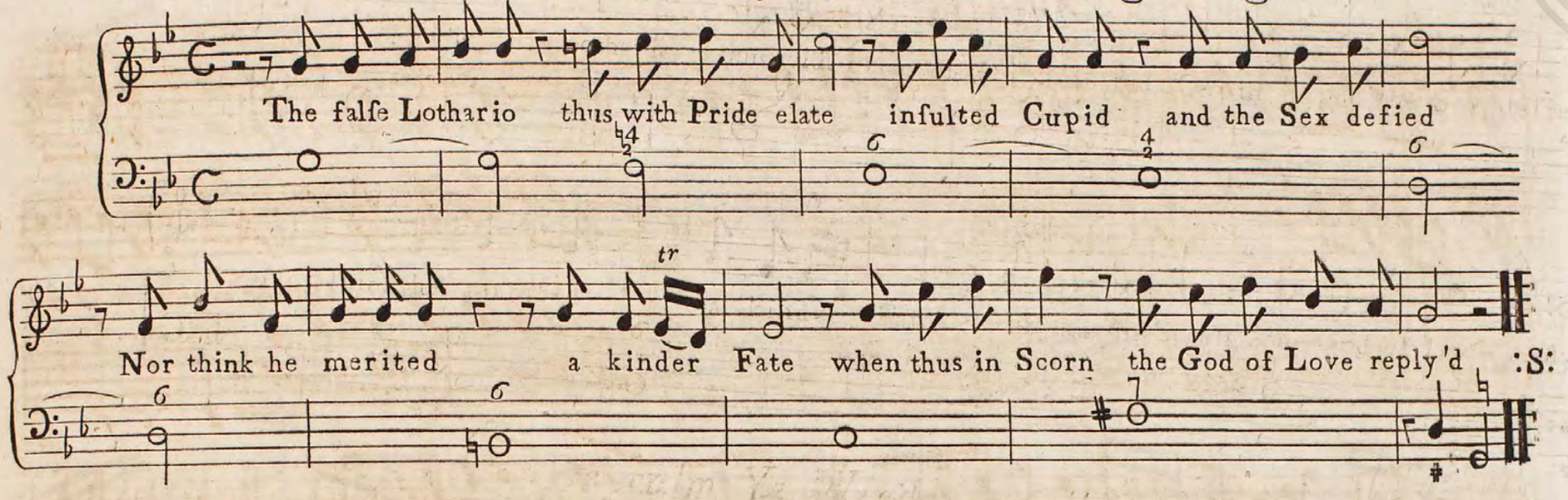
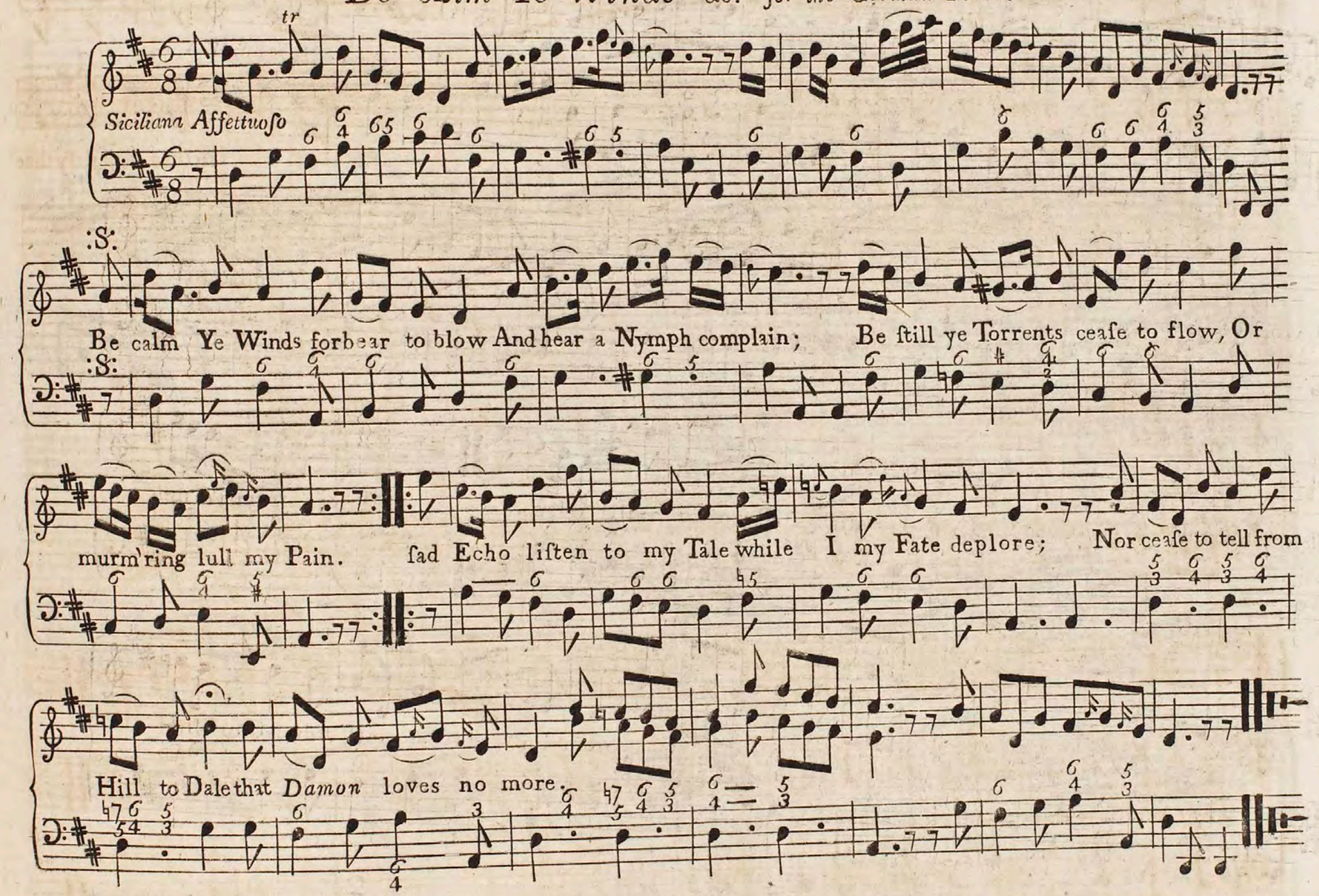
Recitativo after the 1st Verſe only, of the preceeding Song.



Be calm Ye Winds &c. *for the German Flute.*



2.

Ye tinkling Rills, that ſaw my bliſs
E'er *Damon* prov'd untrue;
Ah! do not deem it now amiſs,
My Tears your Streams renew:
Nor think it ſtrange if on my face
The Roſe's Bloom is dead;
Can Beauty ſtay, when gentle Peace
Is from my Boſom fled?

3.

O! why ſhou'd I a ſimple Maid,
So falſe a heart e'er prove!
O! why did he my Peace invade
With artful Vows of Love!
Farewel then to my humble Cot,
My flow'ry Banks Adieu!
For *Damon* all his Vows forgot,
For *Damon* proves untrue.

Song for the Baſsoon.

Allegro

Ceaſe thy Murmurs ceaſe thy Tears ceaſe thy Tears

Ceaſe thy Murmurs ceaſe thy Tears vain are all thy i_dle Fears

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Vain are all thy idle Fears Ceaſe thy Murmurs ceaſe thy Tears ceaſe thy Murmurs

ceaſe thy Tears Thou art brave and great and good gen'rous as the roll_ing flood gen'_ rous

as the rol.....ling flood

Ceaſe thy Murmurs ceaſe thy Tears ceaſe thy Mur.....murs ceaſe thy Tears

Thou art brave and great and good gen'rous as the rol...ling Flood gen'rous gen'rous

Thou art brave and great and good gen'rous as the rol.....

Allegro

Adagio

tr

.....ling Flood gen'rous as the rolling Flood

Adagio

Allegro

tr

Scorn to de-base thy

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Soul with Grief this threatning Arm this threatning Arm this threatning Arm ſhall bring Re_lief

this threatning Arm ſhall bring Re_lief ſcorn ſcorn ſcorn to de_baſe

ſcorn to de_baſe thy Soul with Grief this threatning Arm ſhall bring Re_lief

this threatning Arm this threatning Arm this threatning Arm ſhall bring Re_lief

Da Capo.

? Stevens
? W. P. Stevens

32.

Sappho's Ode — from the Spectator.

Affettuoso

Bleſt as th'immortal Gods is he, the Youth that fond_ly ſits by thee, the Youth that fond_ly ſits by thee And hears and ſees thee all the while ſoft — ly ſpeak and ſweet — ly ſmile ſoft — ly ſpeak and ſweet_ly ſmile

2.

'Twas this depriv'd my Soul of Reſt,
And raiſ'd ſuch Tumults in my Breaſt;
For while I gaz'd, in Tranſport toſt,
My breath was gone, my Voice was loſt.

3.

My Boſom glow'd; the ſubtle Flame
Ran quick through all my vital Frame;
O'er my dim Eyes a darkneſs hung;
My Ears with hollow Murmurs rung.

4.

In dewy damps my Limbs were chill'd;
My blood with gentle Horrors thrill'd;
My feeble Pulſe forgot to play;
I fainted, ſunk, and dy'd away.

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Transposed for the German Flute — Sappho's Ode.

:S: Song

A Song with a Duet and Chorus for Voices and Instruments — Inscrib'd to the Rt Hon: The Earl of Aylesford.

Recitativo

'Twas Spring when all the plumy Choir in nuptial Treaty

Pia:

joins when tepid Gales with Love conspire to bless their soft de_signs Melif_ sa

rang'd the Fountain's side and thus in artless Accents cry'd *Volti subito*

34.

Aria Andante

Flute 1.mo

Flute 2.do

Vio: 1.mo

Vio: 2.do

Canto

Baſso

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Hap – py Warblers Love en – joy – ing

Hap.....py Warblers Love en — joy – ing

Volti subito

Flute 1mo

Flute 2do

hap-py Warblers happy Warblers hap-py Warblers Love en-joy-ing

free from Cenſure free from fears hap — py Warblers free from fears

hap-py Warblers Love en-joying hap-py Warblers

free from fears hap---------------------py Warblers free from fears

Vio 1.mo

Vio 2.do

hap - py Love which nev-er cloying hap-py Love hap-py Love Muſick's tuneful Voice endears

Play the 1st *Symphony before You go to the*
Duett and Chorus.

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Duetto

What can Mortals ſweeter prove than the Chorus of the Grove

What can Mortals ſweeter prove

thus to ſing and thus to love thus to ſing and thus to love

than the Chorus of the Grove thus to ſing and thus to love thus to ſing and thus to love

Chorus

Violino & Flute I.mo

Flute

Violino & Flute 2.do

Flute

Alto Viola

1.ſt Voice

What can Mortals ſweeter prove than the Chorus of the Grove

2.d Voice

What can Mortals ſweeter prove than the Chorus of the Grove

Vocal Baſs

What can Mortals ſweeter prove than the Chorus of the Grove

Organo

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1mo Flute

Flute 2do

Duetto

thus to ſing thus to ſing

thus to ſing thus to ſing

Duetto

thus to ſing and thus to love thus to ſing and thus to

thus to ſing and thus to love thus to ſing and thus to

Volti ſubito

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Violino I^mo Con Flauto

Chorus

2do con Flauto Tutti

Tutti

love thus to ſing and thus to love What can Mortals ſweeter prove than the

love thus to ſing and thus to love What can Mortals ſweeter prove than the

Chorus Voice

Flutes alone

Chorus of the Grove thus to ſi

Chorus of the Grove thus to ſi

Chorus of the Grove thus to ſing thus to ſing thus to ſing thus to ſing

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Tutti Forte

Tutti Forte

Tutti Forte

tr

ng thus to ſing and thus to love thus to ſing and thus to

tr

ng thus to ſing and thus to love thus to ſing and thus to

thus to ſing and thus to love thus to ſing and thus to

Fortiſs tr

Fortiſs tr

Finis.

love.

love.

love.

Engrav'd and Printed by M. Broome
in Birmingham 1759.

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